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Premiering This Month: *The Polar Express*

This month ***The Polar Express*** will become the first Hollywood film to be converted to IMAX 3D,® opening in at least 58 IMAX® theaters in North America on Nov. 10, and a few weeks later on more than a dozen additional screens in Europe and Asia. It is being distributed by **Warner Bros.**

The computer animated film pairs actor **Tom Hanks** and director **Robert Zemeckis** in their third feature together, following 1994's *Forrest Gump* (for which both won Oscars®), and *Cast Away* in 2000.

The Polar Express: An IMAX 3D Experience

The 71 theaters that had booked *The Polar Express: An IMAX 3D Experience* by press time are the usual customers for Hollywood fare: every single North American LF theater in a multiplex (except, of course, the nine non-IMAX multiplex houses), plus about ten each commercial standalone theaters, institutional screens, and international commercial venues.

A few of the institutional theaters are newcomers to DMR® titles. Austin's **Bob Bullock Texas State History Museum** has never shown a Hollywood film before, and the **Museum of Discovery and Science** in Ft. Lauderdale, FL, and **The Tech Museum** in San Jose, CA, have each only shown one other. (The full list of bookings is available in the Bookings section that starts on page 21.)

In another first, the new IMAX theater at **Cinepolis Perisur** in Mexico City will open the film a week before the Mexican 35mm premiere. Although ***Fantasia/2000*** ran exclusively in IMAX theaters for four months before appearing in 35mm theaters, this will be the first time a DMR film has beaten the conventional release to the screen. (No explanation for how or why this had been arranged was given before we went to press.)

As with previous DMR titles, several theaters that could not obtain "clearance" from multiplex operators in their market have been shut out of the initial release window. (Clearance is a practice within the cinema industry whereby preferred chains are given *de facto* veto power to

*(See **PREMIERING** on page 9)*

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GSTA Coverage cont'd

Our coverage of the 2004 conference of the **Giant Screen Theater Association**® in Montreal, continues with a detailed report on the panel discussion on the "Digital Evolution of 15/70."

Charles Poynton is an independent contractor specializing in the physics, mathematics, and engineering of digital color imaging systems, including digital video, HDTV, and digital cinema. He presented a tutorial entitled "Digital 101: An Introduction to Digital Image Science," in which he outlined the basics of digital imaging systems.

Poynton explained that in capturing a view of the world as a two-dimensional image, digital imaging systems have four important characteristics: resolution, frame rate, data depth, and aspect ratio.

Resolution refers to the number of rows and columns of picture elements, or pixels, the image plane contains. For instance, an image 240 pixels high and 320 pixels wide is very low resolution. For LF, he said, we're interested in high-resolution images of 1K, 2K or 4K, referring to how many thousands of pixels wide the image is. Many people, including Poynton, believe that 2K projectors equal or slightly exceed the quality of 35mm film. (Of the 150 or so digital cinema systems installed today, only one or two are 2K. The rest are 1.3K.)

Frame rate is the number of pictures displayed each second. In video the number is 60; in film it's 24. Digital systems can capture at either rate, or at other rates, as needed.

The third characteristic is how much information is used to record the state of each pixel. A gray scale with 256 steps from black to white can be represented by

*(see **GSTA** on page 6)*

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The Insiders

This month's focus:
Digital Production

On Being Digital

by Steve Schklair

Three years ago, in a discussion at the **Jackson Hole Wildlife Film Festival**, I said that "digital origination is inevitable, and if we filmmakers do not begin to embrace the tools to some extent, there will be no impetus for smaller technology companies to develop critical ancillary tools." Furthermore, without feedback and influence from our community, the tools that are being developed may not be appropriate for LF filmmakers.

So my first precept is that digital is an evolving medium, and as it evolves it will be appropriate for some projects and not others. As it grows older, the range of material for which it is suitable will expand. But without our support, it could emerge from infancy as an unruly offspring instead of the helpful and well-behaved child it has the potential to become. More on this later.

The **Giant Screen Theater Association** conference in Montreal showed that digital origination has indeed left infancy and boldly entered childhood. Several digitally originated projects were on the program, including ***Aliens of the Deep*** by the visionary **James Cameron**. He showed clips and declared the technology good enough to tell a story. Others showed digital material and asserted that digital origination is now a viable tool for LF filmmaking. While similar statements have been made at the last five GSTA meetings, this time there was film to support them, and not just more tests. The footage was in productions destined for release.

It may come as a surprise for some to learn that the first digitally originated LF film was made 15 years ago. With **Douglas Trumbull** and **Keith Melton**, I co-produced and photographed ***To Dream Of Roses*** with first-generation Sony HD cameras. The film was shown in 70mm at the 1990 Osaka Expo. But that's a story for another time.

I have read many recent articles about digital origination for film, and opinions seem to be as polarized as those in this year's U.S. presidential elections. Everyone feels strongly about his position on the matter, and as in the elections, there are as many misstatements as there are facts.

I am bothered by one argument made against digital origination, regarding the ambiguous term "resolution." For years I have seen the comparison tables trotted out, proving beyond a shadow of a doubt that LF film origination has more "resolution" than its digital counterpart. To which I say, "Yeah, so?" It really doesn't matter if these charts are right or wrong. Since when did the main criterion for measuring a good movie become its pixel count? Those who count the number of pixels are missing the point.

If the justification for an LF film were totally dependent on the real estate of the originating medium, we would not be seeing Hollywood features showing up as DMR-processed movies. Ultimately it boils down to perception. Does the movie look good on the screen? Is the look appropriate for the subject? And the biggest question of all: Will the audience be distracted by the resolution or will they be satisfied with the experience?

This leads, of course, to a second "fact" often stated about digital origination: that digital storage is a terrible archival medium and that in only a few years "your film will be lost forever." What bothers me is that this statement conveniently ignores the fact that for every digitally originated film, now and in the immediate future, there is a 65mm negative of the final release. As long as theaters project film, there will be a negative, and perhaps even an interpositive and an internegative. So what about a negative struck from digitally originated footage makes it less archival than the negative of a movie shot on film? Nothing, as far as I can tell.

Film origination doesn't solve the preservation problem anyway. Relatively recent movies such as *E.T.: The Extraterrestrial* and the original *Star Wars* are already fading, and without intervention would eventually have been lost forever. Film preservation is an important subject affecting the entire movie business, not just LF. As solutions are found, they will apply equally to the feature and the LF businesses.

So it is clear that I am a proponent of digital origination. To this I will emphatically add *when appropriate*. No one can dispute the fact that digital technology, with its lightweight cameras and limitless capture time, enables us to make films that would otherwise not be possible. I say that films that could not be made in any other manner are the ones that are appropriate for digital origination. And perhaps these films will be the shot in the arm that the LF business needs now.

Cameron's *Aliens of the Deep* and **NFL Films'** ***Super Bowl to the Max*** could not have been photographed any other way. For those projects, the choice was digital or nothing. While I cannot speak to the reception *Aliens of the Deep* received, the incredibly positive reactions from theater owners to NFL action on the giant screen fully justified our use of digital origination. Both films looked good, and while "how good" is a matter of personal perception, not one dissenting voice claimed that the moviegoing public would feel cheated. Or that these films would further erode the "brand." If there was dissent, it was solely with regard to the content and not the format, which is how it should be.

Digital cameras continue to improve on a rapid, almost monthly, basis. Their use opens up entire new avenues of film possibilities, including many that theater owners are desperate for. Films that could strike a chord with an audience and fill venues day after day. Films that could *actually make a profit* for their producers, because the use of digital often enables films to be made for a cost that can be justified by a reasonable business case. Over the years I have

*(see **SCHKLAIR** on page 3)*

More Hurricane Tales: Naval Aviation Museum

***Phillip Crabtree**, technical operations manager at the IMAX theater of the Naval Aviation Museum in Pensacola, FL, sent us the following report on the museum's experience with the September hurricanes.*

We did not close for Hurricanes Charley or Frances, and in fact we saw an increase in business during that time from evacuees coming to our area from the southern part of Florida.

Hurricane Ivan's eastern eye wall made landfall near Naval Air Station Pensacola during the early morning hours of Sept. 16. The official NAS Pensacola wind gauge, less than three-quarters of a mile (1.2 kilometers) from the theater, measured wind gusts of 107 mph (170 kph). The storm surge measured between 9 and 13 feet (2.7 and 4 meters) in the Pensacola Bay area, destroying large sections of the Interstate 10 bridge over Escambia bay, and making Pensacola a virtual island for weeks after the storm.

The base suffered more than US$750 million in damage, and damage in the Pensacola area is now estimated at between $3.5 billion and $5.5 billion. More than 5,000 homes were destroyed and have been condemned.

The museum sustained minor damage from wind and rain, but no substantial structural damage. The IMAX theater had only minor damage. The base was closed to the public for 27 days, from Sept 14 to Oct. 10, while massive debris clearing efforts were conducted and washed-out roads repaired. The museum and IMAX were closed during that time.

Photo: Charlie Hendrix, Naval Aviation Museum Foundation.

Trees around the Naval Aviation Museum bore the brunt of the hurricane's force.

A routine IMAX preventative maintenance service which had been scheduled for October was performed during the closure by IMAX technical services representative Tom Stewart.

The museum and IMAX theater reopened to the public on Columbus Day, Oct. 11. Thousands of T-shirts with the legend "National Museum of Naval Aviation: Soaring Back After Hurricane Ivan," were given away free, and special discounts for IMAX movies drew large crowds back to the museum, despite recovery efforts continuing all across the area.

School groups from outside the area have rescheduled their trips to the museum and theater. However, our local schools have been forced to cancel scheduled field trips so they can make up time lost to Ivan. All 57 schools in Escambia county were damaged. Students did not return to school until Oct. 11.

All employees of the museum and IMAX theater, and their families, were affected in some measure by the storm. Many have suffered great property loss and some have even had total loss of their homes and are living in temporary dwellings. But all of the staff is back at work and once again welcoming guests every day to this wonderful museum and impressive IMAX theater.

CORRECTIONS

The following paragraphs were accidentally cut from the section on new films in last month's article about the GSTA conference in Montreal.

"Two films never seen before were screened: *Mystic India* and *Vikings*. The former, directed by Keith Melton, is a reworking for the general LF market of a film made for a cultural and religious center in India. Narrated by Peter O'Toole, it depicts the beauty and traditions of modern-day India while recounting the real-life journey of a young yogi across the country in the 18th century.

"*Vikings* examines the real history and debunks some of the popular myths surrounding the famous Norse warriors and explorers. (They didn't have horns on their helmets!) The film makes extensive use of CGI to bring the Vikings and their ships back to life."

*(from **SCHKLAIR** on page 2)*

seen many ideas for LF movies fall by the wayside because the cost of shooting them on film would have prohibitive.

Digital origination seems to have generated a religious fervor among some. My advice is to shoot whatever medium is most appropriate for the films you want to make. Every once in a while we need to be reminded that cameras are just tools. Tools are not the end product, but merely a means to an end. They are disposable and should be replaced every so often.

If you are intent on preserving the status quo, make this a choice for yourself. Do not poison the waters of development, because ultimately that will only make you less relevant. History has shown that change is inevitable, and every major technology change in the entertainment business has had its proponents and its detractors. In the end, neither position matters much, since change happens anyway. Instead of resisting this change and letting it control us, we should accept the change and be in control of it.

Steve Schklair is president of Cobalt Entertainment, and has been involved in digital origination for more than 15 years. He is currently working on Super Bowl to the Max *with NFL Films.*

Imax reports Q3 profit

On Oct. 28 **Imax Corporation** reported its results for the quarter ending Sept. 30, 2004: a profit of US$1.8 million ($0.05 per share) on revenues of $31.83 million, up from a loss of $2.65 million (–$0.07 per share) on revenues of $21.23 million in the third quarter of 2003. For the nine months ending Sept. 30, 2004, the company posted profits of $2.46 million ($0.06 per share) on revenues of $88.46 million, up from $738,000 ($0.02 per share) on revenues of $89.33 million in the first nine months of 2003.

In the third quarter Imax signed deals for the sale or lease of 15 theater systems with a value of $21.9 million, up from five in the third quarter of 2003. This total makes it the best quarter for signings since the last quarter of 1997. In the first nine months of 2004 the company concluded agreements for 25 systems, compared to 18 in the same period last year.

(The company explained the unprecedented use of the word "sale" in its statement by saying that "for a variety of reasons, including import considerations and the fact that certain geographic regions do not recognize standard lease arrangements, Imax will sometimes opt for a sales rather than lease agreement. There is not, however, a significant difference between a sale and a lease. Under either mechanism, the IMAX operator is required to pay initial rent, maintenance fees and royalties, and license the IMAX trademark.")

As reported here in September and October, third quarter signings include deals for 11 theater systems with three major North American theater chains, **National Amusements, Inc.** (six, with an option for 12 more), **Cinemark USA** (two), and Mexico's **Cinepolis** (three). Eight of the 11 will use the new MPX projector, and five will open in the fourth quarter of this year.

In the third quarter the company recognized revenues from six theater installations, compared to one in 2003's Q3. As of the end of the quarter the backlog totaled 66 systems with a value of $123.5 million. Twenty-four of the 66 are MPX systems.

Imax shares, which had been trading between $5 and $6 for the previous two months, jumped 16% to close at $6.42 on the day of the announcement, and have remained between $6 and $7 in the week since.

In a conference call with analysts on the day of the announcement, Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** said they expected between 30 and 35 signings in the calendar year 2004, and between 20 and 25 installations. They commented that the reduction in lagtime between signings and installations made possible by retrofitting existing multiplexes with MPX – down from an average of 18 months for older GT systems to three months or less – could result in less predictability for quarterly results. The revenue recognized from a single system can swing the bottom line by 2 or 3 cents per share.

The co-CEOs said that their preliminary estimates for 2005 foresee 40 to 45 signings and about 35 installations in the year, representing annual revenues of $140–145 million and earnings of 32–35 cents per share.

Gelfond commented on the stock's large short interest of approximately 6.3 million shares, about 16% of all outstanding shares. He said that several perceptions may have led people to sell the stock short, including the belief that the company wouldn't be able to refinance its long-term debt, that there wouldn't be many customers for MPX systems, and that the Q3 results would fall below expectations. Gelfond said that empirical evidence has now refuted each of those expectations.

Wechsler and Gelfond also reported that candidates for DMR release in 2005 include **Fox**'s *Star Wars: Episode III – Revenge of the Sith*, *X-Men 3*, and the animated comedy *Robots*; **Warner Bros.**' *Charlie and the Chocolate Factory*, *Batman Begins*, and *Harry Potter and the Goblet of Fire*; and Peter Jackson's *King Kong* from Universal. The executives suggested that deals for some of the films were already at the handshake stage, awaiting only the finalization of the details, and that announcements could be expected in the next few months.

Other Imax news: Pakistan, India

In late October **Imax Corporation** announced that it has concluded a deal with the government of Punjab Province in

The new Jordan's Furniture store in Reading, MA, houses a 500-seat IMAX 3D theater.

THE BIZ

DEALS

Pakistan to build the country's first IMAX theater in Lahore. The 3D theater, located in a shopping and entertainment center the province is developing, will be one of the largest LF theaters in the world, with almost 700 seats and a screen 71 feet by 95 feet (21.5 meters by 28.8 meters).

Construction on the 400-million-rupee (US$6.6 million) center, which will include a bowling alley, a restaurant, and a shopping mall, is set to start soon for an opening in September 2005.

In neighboring India, Imax reports that the two commercial IMAX theaters in Mumbai and Hyderabad were the country's highest-grossing theaters for ***Spider-Man 2***. The two theaters took in 8% of the film's total box office in India, even though they represent less than 1% of the screens on which it was showing. The company says that customers were willing to pay up to three times more than the average 35mm ticket price for IMAX tickets. Co-CEO **Richard Gelfond** told Reuters that Imax plans to open seven more theaters in India, and that the country may eventually rival China as Imax's second-biggest market.

Jordan's 2nd IMAX near Boston

On Oct. 29, Avon, MA-based **Jordan's Furniture** opened a new furniture superstore in Reading, MA, that includes, among other attractions, a 500-seat IMAX 3D theater. The theater is Jordan's second IMAX screen, the first being a 262-seat venue in its Natick store, 15 miles (24 km) west of Boston, which opened in August of 2002 (*see Shorts, LFX, September 2002*).

The Reading store, located about ten miles (16 km) north of downtown Boston, offers a new selection of the "shoppertainment" experiences pioneered by brothers **Barry** and **Eliot Tatelman** in their other three stores. Dubbed "Beantown," the store's cavernous entrance foyer features several large whimsical sculptures made out of jellybeans, including a 40-foot-tall ice cream sundae that houses an ice cream parlor. On one giant wall is "Liquid Fireworks," a water and light show, and next to that is the huge rig and netting for the Trapeze School, where customers can take a few swings (wearing a harness) for $10 or a two-hour class for $40 that concludes with a catch. The store also contains a 1950s style luncheonette and (of course) a jellybean store. And, oh, yes: 160,000 square feet (14,700 square meters) of furniture showrooms.

Barry and Eliot's inventive and humorous TV and radio ads (usually spoofing other well-known ad campaigns) have made them celebrities throughout New England. Turning their stores into family entertainment centers has made them among the most profitable furniture retailers in the world. Founded by the Tatelman's grandfather in 1928, the company was bought by **Warren Buffet**'s **Berkshire Hathaway** in 1999, although it continues to be run by Barry and Eliot. Eliot's son, **Michael** oversees the operation of the IMAX theaters.

A third IMAX theater is planned for a future store.

SHE moves ahead with *Dinosaurs*

Quebec-based **Sky High Entertainment** has completed financing for ***Dinosaurs from Patagonia 3D***, its fourth LF film. The US$9 million film, funded through a combination of private investors and Canadian government tax credits, will include 20 minutes of CGI dinosaurs, including unique imagery of the Gigantosaurus, a carnivore larger than T.rex. Shooting in Patagonia will begin in January 2005 for a release in December 2006. No distributor has yet been named.

3D Entertainment to dist *Sharks*

Following the GSTA conference in September, **3D Entertainment** has re-edited its latest 3D LF film, ***Sharks 3D***, cutting four minutes to bring it to a running time of 42 minutes. The company will distribute the film itself, and is planning for a late December or early January 2005 premiere. A digitally reformatted edition has been prepared especially for dome theaters.

3D Entertainment plans to produce two more LF films, ***Dolphins and Whales***, which will start shooting in February for a 2006 opening, and ***Amazing Sea Creatures***, for release in 2007.

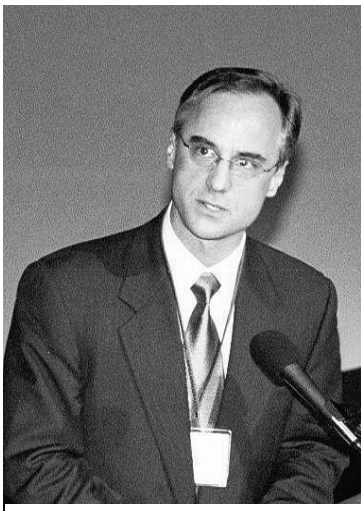
MediaMerge adds Austin as client

Birmingham, AL-based **MediaMerge, Inc.**, has added the **Bob Bullock Texas State History Museum** to its list of clients receiving service on their IMAX projectors under Imax's Service Partnership Program. Austin is the seventh such signing since MediaMerge started offering the service in May 2003.

PERSONNEL

Fraser leaves Candide

In October, LF veteran **Paul Fraser**, formerly with **Ogden Entertaiment** and **Imax Corporation**, resigned his position as president and CEO of **Candide Media Works**, a Web and mobile media content studio. Candide's LF clients for Web production services include **Destination Cinema** and the **Museum of Science** in Boston.



Paul Fraser

Paul is not planning to return to LF, but tells *LFX* that he would be pleased to assist LF film producers and distributors, via short-term project engagements, with their development, marketing, or fundraising needs. He can be reached at paul@paulsfraser.com.

GSTA 2004 Conference: Digital 101 Session

*(from **GSTA** on page 1)*

eight binary digits (bits). This number is acceptable for video, but not for LF. The more bits are used, the more distinct shades of gray are possible. And for color, three numbers are needed to specify the level of red, green, and blue for each pixel.

Aspect ratio is the relationship of the width of the image to its height, and is a very important element of artistic expression. Standard video has a 1.33:1 aspect ratio; HDTV's is 1.78, as are many film releases, although some films are as wide as 2.39. LF frames are 1.33 (but the projected ratio varies somewhat from theater to theater.)

Multiplying these factors allows one to determine the amount of data needed for an image of any given quality: the number of rows times the number of columns, multiplied by the bit depth times three (for the three primary colors), times the frame rate. The product is the data rate per second. Economic pressures tend to push this number down; the desire for higher quality drives it up.

Left to their own, Poynton said, engineers building image systems would prefer to have a small number of established standards, but the artists making images want as much freedom as possible. This leads to problems when converting images from one format to another. With respect to aspect ratios, the different shapes mean either that material will be cut out or portions of the screen will not be used (i.e. letterboxed).

In 1862, a Dutch ophthalmologist, Dr. Hermann Snelling, invented the standard eye chart still used by doctors, and determined that, on average, the limit of visual acuity in humans is about one sixtieth of a degree. Display systems must therefore be designed so that a pixel subtends an angle smaller than that at the intended viewing distance.

Conversely, by knowing the amount of the visual field a display occupies, we can calculate how much resolution is needed for an image on that screen. Poynton provided some literal "rules of thumb" for measuring visual angles. Held at arm's length, the thumb at its widest point covers two degrees. The little fingernail is one degree, and the palm is ten degrees. A standard television set is supposed to fill about 10 degrees; an HDTV set about 30 degrees. Poynton sat in the "sweet spot" of an IMAX theater and estimated its screen width at 80 degrees, from which he calculated that a 5K image should be acceptable. (**Imax Corporation** founder **Graeme Ferguson** later spoke up from the audience to say that he and his co-founders had designed the system to be seen from the front row of seats, at an angle greater than 90 degrees.)

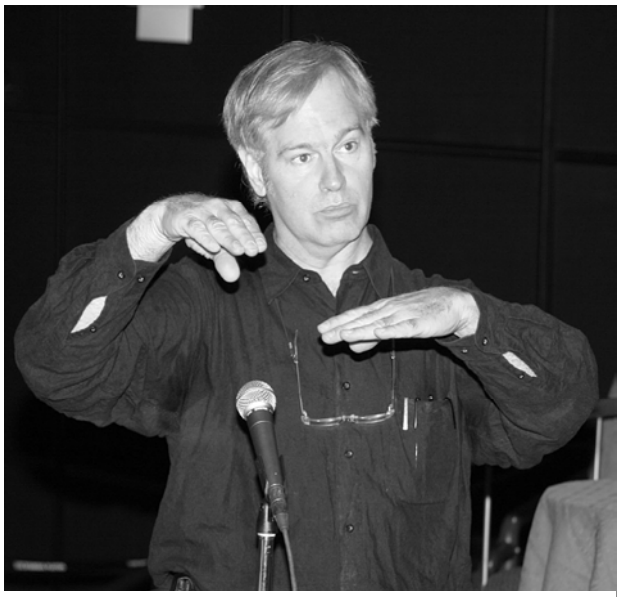
Sharp pictures are not always good, and blurry pictures are not always bad.

—Charles Poynton

Poynton explained that for continuous tone images, "sharp pictures are not always good, and blurry pictures are not always bad." A high quality picture requires a little blurring, otherwise the boundaries between the pixels can be seen, which is a visible and unpleasant artifact. (He also said that square pixels are preferable to rectangular, although he didn't go into detail about why this was the case).

He presented an example which we reproduce here, along with his explanation of the phenomenon. It "shows two ways to reconstruct the same 16 x 20 pixels (320 bytes) of continuous-tone grayscale image data. The first image, at the bottom right of page 7, is reconstructed using a box function (also called sample-and-hold, zero-order hold, or nearest-neighbor). The second image is reconstructed with a Gaussian function. This example is constructed so that each image is 1.6 inches (4 cm) wide. At typical reading distance of 16 inches (40 cm), each pixel subtends 0.4 degrees, where visual acuity is near its maximum. At this distance, when reconstructed with a box function, the pixel structure of each image is highly visible; visibility of the pixel structure overwhelms the perception of the image itself. The second image (bottom right of page 9), reconstructed using a Gaussian distribution, is blurry, but easily recognizable as an American cultural icon. This example shows that sharpness is not always good, and blurriness is not always bad!" (Reproduced with permission from Poynton's book *Digital Video and HDTV Algorithms and Interfaces*, San Francisco, Morgan Kaufmann, 2003.)

He recalled that the **Texas Instruments** engineers developing the micro-mirror devices on which the Digital Light Processing (DLP) chips are based were obsessed with making the images as sharp as possible, and were delighted to be able to perceive the tiny dimple in the middle of each pixel where the micro-mirror was attached to the substrate. Poynton was able to show them that, contrary to their expectations, a little blurring, as in the



Charles Poynton

David Keighley

example above, improved the picture.

Moderator **Andrew Oran** pointed out that the rollout of digital cinema projection systems with resolutions of 2K and 4K is being fueled by the potential sale of tens of thousands of units to conventional cinemas and tens of millions to home users. He asked Poynton what financial and technical imperatives would drive the development of 4K+ systems that could replace LF film projectors.

Poynton said that the 150 digital cinema projectors now being tested in multiplexes around the world are all 1.3K (1,280 x 1,020) and that exhibitors haven't widely publicized their presence for fear that the public would expect something promoted as "digital" to be significantly better than film. He believes that 2K (i.e. HDTV) projectors will meet that standard, but that Hollywood is nervous about this since HD is, or soon will be, available in consumer products. He expects Hollywood to push for 4K to maintain product differentiation from home systems. He believes that LF will eventually go digital and that in ten years companies like Kodak and Agfa will no longer be manufacturing film. Poynton said that he thinks 8K by 5K will be adequate for LF replacement systems, but agreed that there may not be enough of a market to make developing such projectors profitable.

Next was **Steve Schklair** of **Cobalt Entertainment**, who spoke about shooting 3D HD video for LF productions. Schklair worked with **NFL Films** to shoot the 2004 Super Bowl for an LF film in development and said that they chose to shoot in HD because it wouldn't have been possible to do it any other way. He said they also picked this very difficult subject because if they could make it work, any other project will be easier. For sports one needs long capture times and zoom lenses to optimize framing.

Schklair showed a 3D trailer for ***Super Bowl to the Max***, which, he said, couldn't have been shot on LF film. The trailer is a proof of concept that has allowed him to test a number of techniques and processes, and prove to the NFL that the crews could shoot without being a hazard to the players. They were also able to capture slow-motion, essential to interesting sports photography, by "peeling apart" interlaced fields (each of which is half of a full image) and interpolating them up to full 2K resolution.

According to Schklair, in normal 3D production, most shots take a great deal of planning and setup time, but that level of control is not possible in live sports. Since the production team had to be able to adjust all their camera settings on the fly, a whole new camera system and 3-D rig was needed. The Super Bowl rig weighed about 75 pounds (34 kilograms), extremely light for 3D, and was used for a few handheld shots. But Schklair said that the new system being developed will weigh less than 50 pounds (23 kilograms). (*See also Schklair's column on page 2 of this issue.*)

David Keighley of Imax subsidiary **DKP/70MM Inc.**, discussed the basics of digital post production. He started out by saying, "I do not agree with Charles [Poynton] that Kodak will not be making film in ten years. I think the thing that's going to hang on the longest in photographic images is film capture, because of the incredible resolution and bit depth." He said that post is already heavily digital, and that projection will go digital before origination.

Showing pictures of the negative of the first IMAX film, ***Tiger Child***, Keighley emphasized one of the primary advantages of images on film, as opposed to digital media: "You don't need $2 million of equipment to look at it. You just need your eyes and God's light, and there it is." He showed pictures of, and film processed, by the world's highest resolution scanner, capable of 6K vertically and 8K horizontally, which is at the company's Santa Monica offices.

He calculated the number of pixels needed to match a 15/70 film frame: Kodak estimates that a 35mm negative should be scanned at 3K by 4K, which equals about 12 million pixels; each 15/70 frame is nine times the area of a 35mm frame; thus a 15/70 frame contains at least 108 million pixels. Some people feel that there is enough information in 35mm frames to justify scanning at 4K by 6K, which would make a 15/70 frame equal to 216 million pixels.

He illustrated one of the problems inherent in digital media by showing a snapshot of his parents from 1933. "I found that in a shoebox." His next slide was of a Sony memory stick, used in today's digital still cameras. "In 2075, *what the hell is that*?"

In the question period, **Dean Fick** of the **Putnam Museum** in Davenport, IA, asked Poynton how soon the digital equivalent of an IMAX projector will be available. Poynton guessed ten years, but no more than 15. Fick: "So ten years to get to the point that we can do it economically?" Poynton: "I didn't say anything about it being economical" Big laugh. The problem, he said, was that there are few commercial applications for such a projector, but he suspected and hoped that the big companies involved in the technology would "charge forward" with its development, even if they aren't certain where it will be useful. But such systems still will not be cheap.

The GSTA's 2005 Mid-Winter meeting will be held in Virginia Beach, VA, Feb. 3–5, and will be open to all members. The fall conference will be in Osaka, Japan, in September.

See text on page 6 for an explanation of this image. Turn to page 9 for alternative view of the image.

Using Research to Reinvent the St. Louis Science Center

by Gretchen Jaspering

The GSTA *Viewer and Non-viewer Research Study* gave the **St. Louis Science Center** the ammunition we needed to make broad sweeping changes to our 13 -year-old Omnimax theater and lobby. The science center participated in both the international and local studies, which validated our plans to change our front door and theater experience.

With unanimous support from our board of commissioners, we made changes in our facility, equipment, and programming that would have been considered heretical a few years ago. Once an afterthought, food service had been located at the back of the museum; as part of our renovations we moved it to the front door and expanded the offerings. In the past visitors would leave the building to get lunch or even a snack, but now Pizza Hut is the first and last thing visitors see when using the front doors. It's become easier to eat here, and we've seen a 15% increase in food and beverage sales since June, when operations began.

But more important than Pizza Hut and Krispy Kreme doughnuts are the "only at the Science Center" items we've created to make visits memorable. Working with our advertising agency and our in-house educational experts, we developed a menu of unusual offerings and innovative packaging. At the Fizz Factory just outside the Omnimax theater, visitors can create their own beverages by combining sodas and adding a shot of vanilla or cherry flavor. The four-color, science-center-branded cups are printed with explanations of why we burp, why soda fizzes, why ice melts, and why straws work, and include the science center's trademarked tagline, "So *that's* why." Popcorn is offered in different flavors in branded bags that explain why corn pops, why butter melts, and why salt makes you thirsty. The science behind popcorn and soda has been a real hit with parents, who can also order a beer or glass of wine. (No science on the beer cups, yet.)

First opened in late 1991, the Omnimax theater got a makeover during the spring renovations, including a quick-turn reel unit, a new projector lamp, new carpet, and new seats with cup holders.

The local component of the research study indicated that our audience was interested in newly released *and* older commercial films, and that there was a lot of room to program for niche audiences. Our practice had been to select one film that tested well with visitors and was accepted as scientifically accurate by our staff, and show it exclusively for a season. But our research showed that visitors were interested in seeing a wider range of films and coming to the theater more often. So as we saw occupancy decline, we decided to program more than one film to encourage repeat visitation within a season.

The new lobby of the St. Louis Science Center.

St. Louis Science Center

With backing from our board, we launched a year of programming change and experimentation, presenting films at times that were most likely to attract a particular audience. For example: educational films in the mornings and early afternoon, travelogues in the late afternoon for seniors and adults, and adventure/extreme films in the evenings for young adults.

The most dramatic decision we made was to run ***Harry Potter and the Prisoner of Azkaban*** and change theater hours to accommodate its lengthy schedule requirements. As we said at the GSTA conference in Montreal, we made some trade-offs with theater net revenue to see our occupancy rate increase and to showcase our new facilities. It was a decision we are still comfortable with.

Along with the other changes, we had to adjust our customer service and experience divisions. With so many services at the front door — ticketing, membership, store, food and beverage — we had to focus on delivering outstanding customer service and presenting a seamless experience. We didn't want visitors to realize that the store, food service, and ticket selling staff members are not all science center employees. So we developed a cross-functional team of employees from the high-visibility areas, and gave them the task to make visitor service and experience a top priority. Calling themselves the 110% Team, they have gone beyond smiling and saying "Have a nice day."

We sought out a new manager with excellent customer service skills who could coach the staff into the new reality. Our restaurant had been on the second floor at the back of the house, and when we renovated they were thrust into the spotlight, right at the front door. Unfortunately, some of the food service and parking staff had become complacent and even rude in their dealings with visitors. Such people were identified and removed from the frontlines.

A group of staffers was trained to greet people in the parking lot on Segways (the two-wheel personal transporters) with information about films and exhibits before they reach the building. The novelty of the Segway is an easy way to open a conversa-

*(see **REINVENT** on page 9)*

Premiering This Month: *The Polar Express*

*(from **PREMIERING** on page 1)*

block a nearby competing theater from showing a film.) These include a few institutional theaters and most of Imax's owned-and-operated theaters. At press time, only three of Imax's 11 O&O's had booked *Polar Express*: the **Imation IMAX Theatre** near Minneapolis, MN, the **Navy Pier IMAX** in Chicago, and the **IMAX Theatre at Palisade Center** in West Nyack, NY.

About the film

Based on **Chris Van Allsburg**'s 1985 picture book, the film was created using motion-capture technology specifically developed for the project. Highly reflective spots were placed on the actors' faces and bodies, and their movements were captured with an array of video cameras. Computers created a three-dimensional model of the performances which was then applied to the computer-generated characters. The technique allowed experienced actors, rather than computer technicians, to breathe life into animated characters.

Hanks plays five roles in the film: the hero boy, his father, the train conductor, a hobo, and Santa Claus. Other characters are performed by **Nona Gaye**, **Eddie Deezen**, **Peter Scolari**, and **Michael Jeter**.

The film is in the running for a nomination for the Best Animated Feature Oscar and, somewhat controversially, may also be put forward by the studio as a Best Picture candidate.

In 3D computer animation (even when it is intended for 2D display), all characters and objects in the film exist in the computer as solid, three-dimensional models. This allows the animator's virtual camera to be placed anywhere and moved at will, generating realistic views from any angle. It also makes the creation of a second eye view for stereoscopic 3D presentation relatively simple. In a press conference, director Zemeckis likened it to "flipping a switch," although in practice it is significantly more complicated (and expensive) than that.

A computer-generated Tom Hanks plays five roles in The Polar Express.

Imax Corporation calls the 3D conversion process IMAX 3D DMR,™ but it is different in several respects from the DMR process used to convert live-action 35mm films to 15/70. Imax's **Hugh Murray** tells *LF Examiner*, "We obviously did not need to deploy the DMR degraining tools on images that had never been on film. However, **Sony Imageworks** rendered the stereoscopic frames at 2K, which we interpolated to 4K. [We] then applied the DMR enhancement tools to sharpen detail in the image before film recording. Many scenes were reworked by Sony Imageworks for the 3D version: dealing with 2D elements, changing the depth of field where appropriate, and filling out some 3D atmosphere — adding more snow and steam, for example."

The 3D DMR process is significantly more expensive than standard DMR. Imax co-CEO **Bradley Wechsler** has said that converting *The Polar Express* cost "less than $10 million," compared to $2–3 million to convert a live-action film to 2D 15/70. On a project with a reported budget of $165 million, this may not have been a significant obstacle, but distributor Warner Bros. may not have paid full price in any case. Imax's **Richard Gelfond** has suggested that the company sometimes provides the conversion service at a reduced rate in exchange for a percentage of the LF box office.

Asked by *LFX* for his opinion of the IMAX edition, director Zemeckis said, "It's fantastic. It's actually better than any other 3D I've ever seen, because you can adjust the depth of field for every shot, because everything's digital and everything's separate, which you can't do in real life because you're hampered by light levels. Every shot's perfect!" To which Hanks added, "And the new [3D] glasses are really flattering. They make everybody look really cool."

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*(from **REINVENT** on page 8)*

tion with a group of visitors. Inside, other staff members demonstrate unique items from our store, and still others perform pocket science demonstrations. These easy interactions are a first step in "making a visitor's day" and introducing the idea of buying a ticket to a film. (Entry to the science center is free, and approximately 50% of our visitors choose only the free experiences.)

Reaction from our visitors and members is largely favorable, but we are not without our critics. We received some complaints about allowing food and beverages in the Omnimax theater and about our decision to run *Harry Potter*. We responded by acknowledging the visitors' concerns and explaining our desire to improve the appeal of the science center through a wider offering of films, including feature-length titles, and the rising expectation among new visitors that popcorn and soda would be available.

In conclusion, we believe that we have created a competitive leisure activity for families and adults, as well as a stimulating science and technology experience.

Gretchen Jaspering is Vice President, Marketing and Communications at the St. Louis Science Center. She has worked there for six years and has been in the LF

See text on page 6 for an explanation of this image.

Imax Corp Launches New MPX Projector

As you read this issue, ***Polar Express: An IMAX Experience*** has just opened in North America in some 58 IMAX theaters, at least seven of which are equipped with **Imax Corporation**'s newest projection system, **IMAX MPX**™. First announced by Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler** at the **ShoWest** conference in February 2003 (*see LF Examiner, March 2003*), the MPX system was designed specifically as a low-cost option for multiplex operators (hence the MPX designation). It has been promoted as a complement to the **IMAX DMR** process for converting Hollywood features to 15/70 in Imax's strategy to expand its base of commercial theaters worldwide.

Imax Corporation

After the huge boom in North American multiplex construction in the late 1990s and the conventional cinema industry's subsequent meltdown in 2000, Imax found that initial costs were a significant obstacle to persuading theater chains to build IMAX theaters. The up-front cost of a full-size dual-rotor IMAX 3D system could be US$2.5 million or more, not including construction of a new theater with a 60-, 70-, or 80-foot ceiling, which typically adds millions more. MPX was developed to be substantially less expensive to acquire and operate than the standard GT projectors or even the SR systems introduced for smaller theaters in 1998.

As the company explained in its 2003 announcement, retrofitting two existing adjacent multiplex screens for MPX was expected to cost a total of $2 million, one-third less than a new theater with SR projectors. And by retrofitting a single large 35mm house (an option not mentioned in the initial publicity) the costs would drop even further.

Other roadblocks to IMAXes in multiplexes included the relatively high costs of projection staff, maintenance, and lamps.

The MPX was designed to answer virtually all of these objections. The solution to the high cost of high ceilings is to change the aspect ratio of the projected image from the 15/70 standard of 1.35 to 1.78. Although this makes showing standard LF titles somewhat problematic, since approximately 25% of the image is cut off of the top and bottom of the frame, MPX customers are expected to show mostly DMR features, which use that ratio. (In fact, non-standard screens are not unknown. In several cases, most notably at the **National Air and Space Museum**'s **Lockheed Martin IMAX Theatre** in Washington, DC, screen dimensions are not optimal and cut off portions of the image.)

Another change from "standard" IMAX theaters is in the sound system. MPX theaters eliminate the top screen speaker, and therefore have only five audio channels, instead of the usual six. MPX soundtracks require a separate mix.

MPX screens will be as large as 44 x 70 feet (13.2 x 21.2 meters), although two of the **National Amusements** screens opening this month are barely one-third that size, at about 24 feet by 47 feet (7 meters by 14 meters). MPX screens are tilted forward to provide a more immersive experience, and the theaters can hold up to 350 seats.

The MPX projector (excluding the platter system) fits in the footprint of a standard 35mm pedestal, at 50 inches long, 30 inches wide, and 60 inches high (127 cm by 76 cm by 152 cm), and weighs 800 lbs (364 kg). Its two rotors are 20 inches (51 cm) in diameter, the same size as an SR rotor, and about half the diameter of the GT rotor.

The projector has an auto-threading system and a simple touch-screen with a graphical interface that controls projection, sound, and show automation. The company says the system can easily be operated by a 35mm projectionist with one week of training. This is in contrast to the several weeks or months of training usually given to operators of previous IMAX projectors.

Other operational features include built-in control systems for closed captioning and 3D polarizers, and a synchronization system that permits easy show recovery after a power outage. If the lamp burns out, a backup lamp automatically switches on in less than five seconds. The projector is compatible with all third-party show control systems.

The company says that MPX will reduce maintenances costs with its simplified design and automated features, including built-in self diagnostics and easily replaced modular components. The 4kW air-cooled lamps are less expensive than the 7- or 15kW lamps of earlier models, and can be replaced in less than five minutes.

To date Imax has signed agreements for 24 MPX theaters and installed eight.

But Is It IMAX?

If you ask a random group of people what the most important characteristic of an IMAX theater is, the vast majority will say it's the size of the screen. The largest movie screen in the world is in the **LG IMAX Theatre** in Sydney, Australia, at a staggering 98 x 118 feet (30 x 36 meters). The average size of an IMAX screen today is 58 x 78 feet (18 x 24 meters).

Before this month, the smallest IMAX screen in the world was in the 25-year-old **Eames IMAX Theater** at the **Pacific Science Center** in Seattle, WA, at 35 feet by 58 feet (11 meters by 18 meters). This is smaller than one of the first MPX theaters, the **Yelmo Cineplex Los Prados** in Oviedo, Spain, whose screen is 40 x 68 feet (12 x 21 meters).

But these screens have almost two and three times the area, respectively, of the 24 x 47 foot (7 x 14 meter) screens at the new National Amusement IMAX MPX theaters in Manchester, CT, and Louisville, KY. And the Sydney screen is more than ten times larger.

Which raises the question, How small can a screen be and still provide the IMAX Experience®? Imax founder **Bill Shaw** often said that absolute screen size was not as important as how much of the viewer's field of view was filled. People sitting close to a small screen should have an experience that is similar, if not identical, to those sitting farther from a large screen. If the theater geometry is adapted with this goal in mind, Shaw's precept should hold.

Purists have often found the public to be maddeningly oblivious to, and unconcerned about, matters that they (the purists) see as vitally important. Audiences have not run screaming from films shot in "inferior" formats or stormed managers' offices demanding their money back because the picture wasn't sharp enough. Pragmatists have used this fact to justify the use of HD video or 35mm as source material for LF films, and such films have often been commercially successful, to the chagrin of the purists.

These people will no doubt decry the shrinking size of MPX screens. They will say that a giant-screen film has to be seen on a *giant* screen! But giant screens, and the giant buildings that hold them, are expensive, and fewer companies and institutions seem willing to pay that price. Imax Corp. has decided that commercial theaters are its most promising market, and has shaped a strategy to meet the needs of those customers. It is probably not exaggerating very much to say that management is betting the company on the success of the MPX/DMR package. The co-CEOs are pointing to the early signs of its success (*see The Biz, page 4*). But the strategy has its risks.

Just walking into an IMAX or IMAX Dome theater has always generated a "wow" effect as viewers take in the giant screen in front of, or surrounding, them. Even before the film starts, they know they are about to experience something special and exciting. This effect will be diminished, if not lost, in MPX theaters.

Placing an IMAX projector in an otherwise ordinary 35mm theater will undoubtedly yield an image that is sharper, brighter, and steadier than 35mm would normally provide, but perhaps not *that much* better. People expecting the usual huge IMAX screen could be disappointed, and those unfamiliar with IMAX might ask, What's the big deal? Why am I paying 30% more for *this*? Such reactions could have a negative impact on the public perception of the IMAX brand.

Conversely, screenings of non-DMR films in theaters that chop off significant portions of the top and bottom of the frame could also create viewer dissatisfaction. *If* the public notices.

To paraphrase H.L. Mencken, no one ever went broke underestimating the perceptiveness of the American public. If the public accepts MPX as equivalent to standard IMAX, the brand may not be eroded as seriously as some would fear. Or it could twist the other way: some viewers may not perceive enough of a difference between 35mm and MPX to justify the higher ticket price. Of course, 3D product will go a long way toward preventing that perception.

The worlds of 35mm and LF have always overlapped a little: the very largest 35mm screens are bigger than the smallest LF screens, and some 35mm theaters probably present images that are a little brighter or sharper than some LF theaters. With the arrival of MPX, the worlds overlap quite a bit more, in size at least. Whether this is a problem remains to be seen, and much will depend on the designers, the operators, and the public.

– James Hyder

LF Theater Inventory, Nov. 2004

Starting with this issue, we provide a new monthly feature: the current count of LF theaters worldwide, broken down by region, format, and economic model. This report is calculated in the same way as the table in the annual theater report in February.

C = Commercial Standalone
CM = Multiplex
CT = Theme Park
I = Institutional

As of Oct. 31, 2004

		C	CM	CT	I	Total
Africa	8/70				1	**1**
	15/70		2			**2**
	Total		**2**		**1**	**3**
Asia/ Pac	8/70	5		3	21	**29**
	10/70			2	17	**19**
	15/70	11	6	2	23	**42**
	Total	**16**	**6**	**7**	**61**	**90**
Europe	8/70	3	5	5	9	**22**
	15/70	17	11	6	11	**45**
	Total	**20**	**16**	**11**	**20**	**67**
Middle East	8/70		1			**1**
	15/70		2		1	**3**
	Total		**3**		**1**	**4**
North America	8/70	6	9	1	27	**43**
	15/70	27	36	4	87	**154**
	Total	**33**	**45**	**5**	**114**	**197**
South America	8/70				3	**3**
	15/70				1	**1**
	Total				**4**	**4**
World	8/70	14	15	9	61	**99**
	10/70			2	17	**19**
	15/70	55	57	12	123	**247**
	Total	**69**	**72**	**23**	**201**	**365**

* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Fighter Pilot: Operation Red Flag

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: Dec. 2, 2004.

– Principal photography is complete. Post production is under way.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jacquelin; executive producer: François Mantello. Shot in 3D HD. Release: December 2004/January 2005.

–The film has been re-edited to 42 minutes.

Adventures in Animation 3D (formerly *Virtual Actors*)

TFX Animation; distributors: FunFilm (Canada), WGBH Enterprises (world); writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; based on a story by Kaveh Kardan. 3D CGI. ***Release: January 14, 2005.***

– Film is complete.

Aliens of the Deep

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. Shot in 3D HD. ***Release: Jan. 28, 2005.***

– The film will be completed this month.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. Narrator: Peter O'Toole. Shot in 8/70 and 15/70. Release: January 2005.

– Film is complete.

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Jordi Llompart, Richard Bangs (second unit); editors: Bernat Aragones, Stephen Judson; producers: Jordi Llompart, Greg MacGillivray; DPs: Reed Smoot, Brad Ohlund (second unit); aerial cinematography: Ron Goodman. Release: February 2005.

–Principal photography is complete. Post production is under way.

Wild Africa 3D

nWave Pictures; distributor: 3D nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 3D 35mm. Release: April/May 2005.

– Principal photography is complete. Post production is under way.

Mars (wt)

White Mountain Films; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. ***Release: Oct. 16, 2005.***

We The People

Inland Sea Productions; distributor: Jodi Capps; directors, writers, producers: John Altman, Aimee Larabee. Release: October 2005.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Fall 2005.

– September– October: Filmed cycling teams in the French and Spanish Pyrenees, Paris, and French Alps.

– Fall: nWave will begin CGI work.

*Magnificent Desolation** (wt)

Tom Hanks presents and appears in a 3D documentary about the Apollo moon-landing program.

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Mark Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. 3D. Release: Fall 2005.

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

– October: Filmed Hawking in his Oxford office.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.

– October: Filmed at numerous locations in Greece, including Santorini, Athens, Mycene, and Corinth.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

–September: Filmed in the Sea of Cortez.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; cinematographer: Jack Tankard; producer: David Lickley; executive producers: Jim Marchbank. Release: late 2006.

– Shooting will resume in summer of 2005.

Wings Over the Wilderness

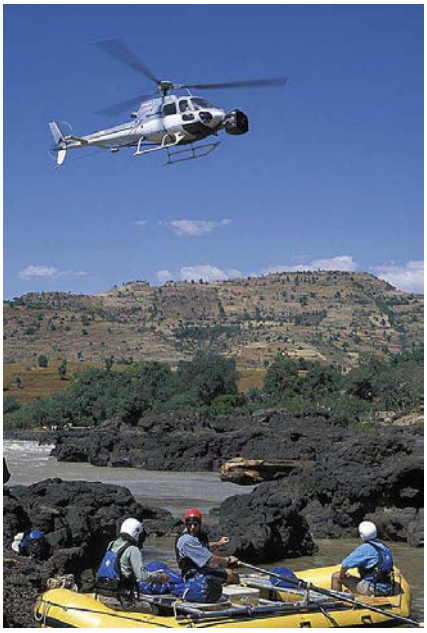
Science North; distributor: tba; director: David Lickley; cinematographer: Sean Phillips; producer: David Lickley; executive producer: Jim Marchbank. 3D. Release: 2007.

–A 15-minute version was created for Science North in 2003. Fundraising is in progress to expand it to feature length.

Not shooting this month:

Journey Across India
Man-Eating Sharks
Dinosaurs 3D

The second unit (l to r): DP Brad Ohlund, assistant Mike Kirsch, guide Ben Fadeley, and director Richard Bangs.



Filming a raft on the Nile with SpaceCam.

Director Jordi Llompart (l.) and Brad Ohlund at the Meroe Pyramids in the Sudan, filming Mystery of the Nile.

MacGillivray Freeman Films (3)

THE *LF EXAMINER* INDEX

October 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
10/7/2004	SpaceSta	104,540	54,686,750	28,209	23,508,497	78,257,148	130	12	19	31
	Bugs	89,097	13,121,854	67,231	6,099,665	19,221,520	83	28	16	44
	AR	72,050	8,357,129	61,380	4,843,371	13,200,500	101	15	8	23
	HaunCast	53,750	9,180,057	108,850	16,371,261	25,551,318	188	3	8	11
	Pulse	24,836	7,474,894	21,446	3,963,497	11,438,391	102	5	5	10
	Trex	19,668	49,240,877	15,742	37,789,507	87,039,519	308	2	4	6
	AlienAdv	14,815	4,575,348	56,125	13,677,703	18,253,051	269	2	7	9
	GOTA	7,288	16,491,632		5,396,531	21,888,163	78	4		4
	Galapago	3,056	14,489,265	1,240	6,793,345	21,282,610	256	2	4	6
	E3D	1,425	7,017,650	39,100	31,743,378	38,761,028	293	1	7	8
	CTPA	913	3,864,114		2,893,594	6,758,429	172	1		1
	Apollo13		1,735,685	1,157	632,905	2,368,590	117		2	2
10/14/2004	SpaceSta	146,388	54,843,995	104,392	23,612,889	78,555,782	131	16	16	32
	Bugs	102,364	13,224,813	89,854	6,189,505	19,414,317	84	29	16	45
	AR	75,267	8,432,396	58,159	4,901,530	13,333,926	102	12	9	21
	HaunCast	64,200	9,244,257	110,500	16,481,761	25,726,018	189	5	9	14
	Pulse	25,704	7,500,598	19,780	3,983,277	11,483,875	103	6	6	12
	Trex	20,425	49,276,629	34,419	37,823,926	87,110,540	309	4	6	10
	AlienAdv	13,700	4,589,048	55,255	13,732,958	18,322,006	270	2	7	9
	GOTA	12,718	16,504,350		5,396,531	21,900,881	79	4		4
	YBS	8,955	6,529,701			6,529,701	42	1		1
	Galapago	7,312	14,507,140	4,534	6,797,879	21,314,619	257	2	4	6
	E3D	1,300	7,018,950	37,500	31,780,878	38,799,828	294	1	7	8
	CTPA	1,201	3,866,112	6	2,893,600	6,760,741	173	1	1	2
	Apollo13		1,735,685	486	633,391	2,369,076	118		2	2
10/21/2004	SpaceSta	177,505	55,025,094	55,873	23,668,762	78,788,697	132	15	17	32
	HaunCast	118,800	9,363,057	125,000	16,606,761	25,969,818	190	9	11	20
	Bugs	103,853	13,341,856	84,992	6,276,037	19,617,892	85	29	17	46
	AR	81,733	8,525,024	61,480	4,963,010	13,488,034	103	12	9	21
	Pulse	28,478	7,533,678	17,995	4,001,272	11,534,950	104	6	6	12
	Trex	28,406	49,338,930	11,049	37,834,975	87,193,451	310	3	5	8
	Galapago	13,984	14,521,715	3,420	6,801,299	21,331,496	258	2	4	6
	AlienAdv	13,758	4,602,806	55,500	13,788,458	18,391,264	271	2	7	9
	GOTA	10,687	16,515,037		5,396,531	21,911,568	80	4		4
	YBS	5,398	6,535,099			6,535,099	43	1		1
	CTPA	1,434	3,867,545	5	2,893,605	6,761,866	174	1	1	2
	E3D	1,400	7,020,350	38,000	31,818,878	38,839,228	295	1	7	8
	Apollo13		1,735,685	814	634,205	2,369,890	119		2	2
10/28/2004	SpaceSta	171,648	55,166,576	56,316	23,725,078	78,950,692	133	15	15	30
	HaunCast	136,667	9,499,724	117,500	16,724,261	26,223,985	191	9	11	20
	Bugs	98,127	13,442,032	164,630	6,432,463	19,874,496	86	28	18	46
	AR	59,640	8,584,664	90,028	5,053,038	13,637,702	104	12	11	23
	Trex	35,328	49,375,331	36,598	37,871,573	87,262,806	311	4	5	9
	Pulse	24,966	7,558,644	14,075	4,015,347	11,573,991	105	6	6	12
	Galapago	15,154	14,536,834	3,265	6,804,564	21,343,789	259	4	4	8
	AlienAdv	11,000	4,613,806	52,000	13,840,458	18,454,264	272	2	7	9
	GOTA	8,942	16,523,979		5,396,531	21,920,510	81	4		7
	YBS	4,004	6,539,103			6,539,103	44	1		1
	CTPA	1,613	3,869,158	6	2,893,611	6,763,680	175	2	1	3
	E3D	1,300	7,021,650	37,500	31,856,378	38,878,028	296	1	7	8
	Apollo13		1,735,685		634,077	2,369,762	120			

Bookings: November 2004 by Film

683 bookings of 101 films in 265 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21

Film	Theater	Open	Close
AEK	Bremen	12/19/03	
Africa	Durban	9/17/04	3/31/05
	Hyderabad	10/1/04	5/31/05
	Nuremberg	12/15/01	12/31/04
AIWC	Malta	7/1/04	6/30/05
AJ	Atlanta FMNH	9/7/04	2/11/05
	Killeen	10/29/04	1/31/05
	Kuwait City	**11/21/03**	**1/31/05**
	Rochester Cmk	8/13/04	1/6/05
	San Diego NHM	7/1/04	1/2/05
	Taichung ST	1/1/04	12/31/04
	Tijuana	9/10/04	12/10/04
Alamo	San Antonio 2D		
Alaska	Berlin Disc	8/23/04	2/28/05
	Col Springs Cmk	7/16/04	12/2/04
	Hague	10/15/04	2/15/05
	Houston MNS	10/15/04	11/24/04
	Nuremberg	1/1/04	12/31/04
	Omaha	9/1/04	2/28/05
ALBT	Branson	4/23/04	4/30/05
	Copenhagen	**4/24/04**	**11/19/04**
	Hague	**9/1/03**	**1/31/05**
	Lucerne	2/1/04	2/28/05
	Memphis Pink	3/6/04	11/12/04
	Pitea	2/1/04	1/31/05
	Speyer Imax	**9/18/03**	**2/28/05**
	Vienna LFC	7/1/04	12/31/04
AlienAdv	Alamogordo	3/1/04	2/28/05
	Barcelona	4/1/03	12/31/04
	Berlin Disc	6/14/04	6/30/05
	Eilat Epic	4/4/04	3/31/05
	Madrid	4/2/03	6/30/05
	Moscow	8/1/04	7/31/05
	Warsaw CC	3/19/04	3/31/05
AllAcces	Eilat Epic	4/4/04	2/14/05
Amazon	Grand Rapids JLT	1/15/04	6/30/05
	Nuremberg	**11/4/04**	**11/3/05**
Antarc	Hastings	9/1/04	8/30/05
Apollo13	Hyderabad	1/13/04	1/12/05
	KSC 1	9/20/02	12/04
AR	Calgary SC	4/2/04	12/2/04
	Detroit	5/1/04	11/14/04
	Durban	9/1/04	3/31/05
	Karlshamn	9/1/04	8/30/05
	London ONT	7/12/04	3/1/05
	Nuremberg	9/17/04	2/17/05
	Roanoke	7/30/04	11/1/04
	San Antonio 2D	5/22/04	12/31/04
	Tempe Imx	10/22/04	3/30/05
	Tulsa Cmk	10/1/04	12/31/04
	Valencia Spn	9/15/04	9/14/05
ATSOT	Nuremberg	12/22/01	12/31/04
	Prague CC	5/7/04	12/31/04
Bears	Fort Worth	10/10/04	3/7/05
	Garza Garcia	8/13/04	1/13/05
	Rochester MSC	10/9/04	4/9/05
	Sudbury	5/01	
	Vantaa	9/1/03	11/3/04
Beavers	Taipei MCRC	7/1/03	12/31/04
	Winnipeg Imx	**10/15/04**	**3/11/05**
Bugs	Albuquerque	3/25/04	3/1/05
	Amneville	5/1/04	5/1/05
	Austin	9/11/04	3/18/05
	Berlin CS	4/8/04	4/1/05
	Bradford	**7/9/03**	**4/30/05**
	Bratislava	2/5/04	2/1/06
	Bristol	3/18/03	3/18/05
	Cedar Rapids	9/1/04	12/1/04
	Charlotte	**11/17/04**	**5/1/05**
	Chicago MSI	**10/15/04**	**2/15/05**
	Cleveland	7/4/04	1/4/05
	Columbus COSI	6/11/04	12/23/04
	Dallas Cmk	**4/4/03**	**11/13/04**
	Denver MNS	6/4/04	12/1/04
	Galveston	5/23/03	5/23/05
	Glasgow	9/26/03	6/1/05
	Grand Rapids JLT	**4/9/04**	**2/1/05**
	Hague	**10/11/04**	**4/1/05**
	Harrisburg	2/28/04	12/1/04
	Houston MNS	**3/12/04**	**5/30/05**
	Indianapolis Imx	**3/29/04**	**12/1/04**
	Jersey City	1/31/04	1/11/05
	Krakow CC	**10/8/04**	**4/30/05**
	Kuwait City	6/16/04	6/1/05
	Lehi	8/20/04	2/15/05
	London BFI	10/3/03	4/30/05
	London ONT	**10/1/04**	**4/1/05**
	London SM	10/3/03	4/30/05
	Los Angeles CSC	3/23/04	12/15/04
	Louisville SC	6/5/04	1/4/05
	Lucerne	**11/1/04**	**5/1/05**
	Malta	9/1/04	9/1/05
	Melbourne WBS	4/11/03	4/11/05
	Montreal VP	**10/9/03**	**3/31/05**
	Moscow	**9/30/04**	**11/1/05**
	Munich	11/1/03	1/1/05
	Myrtle Beach	6/1/04	6/1/05
	New Orleans	3/12/03	3/12/05
	New York AMNH	4/24/04	12/24/04
	Nuremberg	11/1/03	3/31/05
	Omaha	5/1/04	3/31/05
	Phoenix	5/29/04	6/1/05
	Reading JF	**10/29/04**	**9/10/05**
	Roanoke	**10/30/04**	**6/30/05**
	Saint Augustine	8/13/04	3/1/05
	San Antonio 3D	1/9/04	12/1/04
	San Diego RHF	8/8/03	6/20/05
	Sandy	8/15/04	3/1/05
	Seattle PSC 2	**12/27/03**	**12/1/05**
	Sydney WBS	4/11/03	4/11/05
	Vienna LFC	3/23/04	5/1/05
	Warsaw CC	3/5/04	
	Washington NMNH	3/14/03	3/11/05
	West Nyack Imx	**9/27/04**	**12/31/04**
CDS	Berlin CS	1/21/00	12/31/04
	Indianapolis Imx	9/9/04	12/31/04
	Vienna LFC	11/19/04	1/7/05
	Washington NMNH	12/26/03	12/31/04
CRA	Cedar Rapids	11/1/04	2/28/05
	Davenport	3/20/04	11/30/04
	Denver MNS	3/1/04	2/14/05
	Houston MNS	6/4/04	12/31/04
	Melbourne WBS	8/1/04	1/1/05
	Seoul 63	7/21/04	12/21/04
	Tijuana	6/15/04	5/31/05
	Toronto OSC	10/17/03	3/31/05
CTPA	Menlyn	1/30/04	1/29/05
CV	Washington NASM	3/10/03	3/05
Cyberwor	Berlin CS	11/16/00	12/04
	Glasgow	10/1/02	12/31/04
	Kitakyushu	5/1/04	3/31/05
	Melbourne WBS	6/22/01	12/04
	Poitiers Imax 3D	2/1/01	1/06
DIA	Guayaquil	11/15/03	11/15/04
	Hartberg	1/10/04	1/9/05
Discov	Athens Eug	1/17/04	1/16/05
Dolphins	Karlshamn	9/15/03	2/05
	La Coruna	3/30/04	5/30/05
	Malta	5/1/04	4/30/05
	Memphis Pink	11/13/04	3/4/05
	Mumbai	5/1/04	2/28/05
	Vantaa	9/1/04	8/31/05
	Washington NMNH	9/11/04	3/05
E3D	Berlin Disc	6/1/03	6/30/05
	Bratislava	1/15/03	1/31/05
	Glasgow	6/25/04	12/31/04
	Madrid	10/26/00	6/30/05
	Munich	1/15/01	12/31/04
	Natick JF	7/1/02	5/31/05
	Sinsheim	5/16/03	12/31/04
	Warsaw CC	4/16/04	4/30/05
E3Dcc	Karlshamn	2/1/04	3/1/05
	Stockholm	3/1/04	12/31/04
EMSH	Castle Rock	3/92	
Everest	Charleston WV	8/1/04	2/1/05
	Espinho	9/30/04	8/31/05
	Mobile	9/12/04	1/19/05
	Oulu	4/26/04	4/30/05
	Taipei WVC	**11/19/04**	**11/18/05**
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Athens Eug	5/21/04	5/21/05
	Berlin Disc	5/2/00	12/31/04
	Boston MOS	9/21/04	2/17/05
	Nuremberg	12/22/01	12/31/04
	Speyer Imax	2/8/02	12/31/04
FEOC	Grand Rapids JLT	5/15/04	5/15/05
	Mexico City Pap		5/05
FOK	Edmonton Ody	6/5/04	6/25/05
FON	Alamogordo	7/1/04	6/30/05
	Albuquerque	9/25/04	9/25/05
	Atlanta FMNH	8/7/04	2/28/05
	Baltimore	**11/5/04**	**7/30/05**
	Baton Rouge	9/1/04	7/31/05
	Boston MOS	5/28/04	
	Charleston SC	9/1/04	2/28/05
	Chicago MSI	6/4/04	2/3/05
	Cincinnati	10/2/04	2/28/05
	Copenhagen	9/27/04	5/30/05
	Edmonton Ody	7/1/04	6/25/05
	Fort Lauderdale	9/3/04	9/2/05
	Fort Worth	5/28/04	12/31/04
	Garza Garcia	10/9/04	4/9/05
	Hampton	8/20/04	
	Harrisburg	10/2/04	3/31/05
	Hull	10/8/04	6/30/05
	Jersey City	7/1/04	1/2/05
	Kansas City Sci	**11/19/04**	**9/1/05**
	Lubbock	6/25/04	12/31/04
	Menlyn	9/17/04	3/31/05
	Milwaukee	6/18/04	12/31/04
	Montreal VP	9/24/04	4/3/05
	Norwalk	10/8/04	
	Orlando SC	9/17/04	3/27/05
	Penrith	7/21/04	7/20/05
	Philadelphia	8/7/04	1/30/05
	Phoenix	**11/15/04**	**10/4/05**
	Pittsburgh CSC	9/3/04	6/30/05
	Portland	10/7/04	5/7/05
	Providence Imx	10/1/04	12/31/04
	Richmond SMV	9/18/04	3/17/05
	Saint Louis SC	9/17/04	1/28/05
	Saint Paul	6/11/04	11/28/04
	Salt Lake City CP	7/1/04	12/31/04
	San Diego RHF	5/28/04	

Film	Theater	Open	Close
	San Jose	7/15/04	7/31/06
	San Simeon	9/17/04	5/31/05
	Shreveport	10/15/04	6/30/05
	Singapore SC	10/1/04	3/31/05
	Sioux Falls	10/2/04	1/28/05
	Spokane	8/20/04	12/31/05
	Stockholm	**11/26/04**	**11/30/05**
	Sydney WBS	9/25/04	3/31/05
	Toronto OSC	6/4/04	
	Tulsa Cmk	8/20/04	8/19/05
	Vancouver SW	7/1/04	12/04
	Victoria	10/7/04	4/30/05
	Virginia Beach	9/24/04	3/24/05
FOTA	Norwalk	10/8/04	
Galapago	Guayaquil	11/15/03	11/15/04
	Sinsheim	3/10/01	12/31/04
GC	Bradford	9/6/04	11/10/04
	Dallas Cmk	3/26/04	3/26/05
	Grand Canyon	11/1/99	12/31/05
	Mobile	9/12/04	1/19/05
	Nanchang	**3/1/04**	**2/28/05**
	Nuremberg	12/1/02	12/31/04
	Parker	2/28/04	2/28/05
	Speyer Imax	1/1/04	12/31/05
	Stockholm	**3/1/04**	**12/31/04**
	Tempe Imx	7/1/04	12/31/04
	Valencia Spn	4/16/04	4/15/05
GF	Myrtle Beach	9/1/04	7/30/05
GN	Grand Rapids JLT	5/15/04	5/15/05
	Zion	3/04	
GOTA	Pittsburgh CSC	10/1/04	6/30/05
GP	Athens Eug	9/1/04	8/31/05
	Houston MNS	9/1/04	12/31/04
HaunCast	Barcelona	5/7/02	5/31/05
	Berlin CS	4/5/01	6/30/05
	Berlin Disc	4/5/01	5/31/05
	Changchun 3D	9/24/04	9/24/05
	Chicago Imx	9/24/03	12/31/04
	Duluth	10/1/04	11/30/04
	Eilat Epic	4/4/04	3/31/05
	Galveston	3/1/04	11/6/05
	London BFI	**12/1/01**	**3/05**
	London SM	9/2/04	9/5/05
	Madrid	6/12/02	6/30/05
	Manchester UCI	9/1/02	12/31/04
	Melbourne WBS	**9/13/01**	**3/05**
	Milwaukee	9/1/04	11/5/04
	Moscow	1/1/04	11/30/04
	Munich	9/4/03	3/31/05
	Natick JF	10/1/04	12/31/04
	New Orleans	1/9/04	11/30/04
	Nuremberg	5/28/03	6/30/05
	Saint Louis SC	9/24/04	11/5/04
	San Antonio 3D	8/15/03	12/31/04
	Sydney WBS	**9/20/01**	**3/05**
	Vancouver Imx	10/1/04	12/31/04
	Vienna LFC	3/26/04	2/26/05
	Warsaw CC	6/1/04	5/31/05
	West Nyack Imx	10/1/04	12/31/04
HB	**Barcelona**	**5/7/02**	**3/31/05**
	Berlin Disc	**11/30/01**	**4/30/05**
	Birmingham AL	5/1/04	1/31/05
	Detroit	10/1/04	1/2/05
	Guayaquil	11/1/03	11/30/04
	Harrisburg	1/1/03	12/31/04
	Hartberg	4/30/04	4/30/05
	Jackson MS	8/1/04	7/31/05
	Kuwait City	11/13/04	5/2/05
	Lansing JLT	4/1/04	12/31/04
	Los Angeles CSC	7/1/04	11/30/04
	Lucerne	9/6/03	12/31/04
	Madrid	**11/6/02**	**3/31/05**
	Melbourne WBS	**10/7/02**	**3/31/05**
	Munich	4/18/02	12/31/04
	Natick JF	11/15/02	5/31/05
	Oakland	8/30/02	12/31/04
	Sakai SEC	**11/1/04**	**3/31/05**
	Singapore DC	**8/1/04**	**1/31/05**
	Speyer Dome	6/6/02	12/31/04
	Spokane	3/15/04	5/31/05
	Stockholm	**11/30/01**	**12/31/05**
	Sudbury	5/1/04	6/30/05
	Sydney WBS	**7/22/02**	**3/31/05**
	Toronto OSC	**10/12/01**	**3/31/05**
	Vancouver SW	10/22/04	10/21/05
	Vienna LFC	6/7/02	3/31/05
HCBTD	San Simeon	8/17/96	
Horses	Regina	6/1/04	12/1/04
HPPOA	Apple Valley Imx	10/15/04	12/04
India	Coomera	12/1/03	12/26/04
	San Jose	7/17/04	7/17/05
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vancouver SW	5/7/04	12/04
	Winnipeg Imx	5/7/04	
ITD	Bremen	12/19/03	12/18/04
JGWC	Baltimore	5/31/04	6/30/05
	Bristol	10/11/04	2/10/05
	Columbus COSI	10/2/04	11/21/04
	Glasgow	6/1/04	12/1/04
	Matsusaka	9/1/04	3/31/05
	Oklahoma City	7/9/04	3/10/05
	Sacramento Imx	**8/21/04**	**12/31/04**
	Sagamihara	4/1/04	3/31/05
JIAC	Albany GA	10/10/04	4/10/05
	Charleston WV	9/1/04	9/1/05
	Raleigh Exp	10/8/04	5/19/05
Kilimanj	Berlin Disc	1/1/04	12/31/04
	Hastings	6/7/04	12/6/04
	Nuremberg	4/1/04	3/31/05
	Phoenix	2/1/04	11/19/04
	Seattle PSC 1	8/23/04	11/18/04
	Sudbury	9/27/04	6/30/05
L&C	Apple Valley Imx	10/1/04	3/31/05
	Boston MOS	9/28/02	4/30/05
	Branson	5/3/02	4/30/05
	Chicago MSI	**2/13/04**	**2/28/05**
	Cincinnati	10/1/03	10/31/05
	Corpus Christi	1/1/03	6/4/05
	Dearborn	9/1/04	8/31/05
	Fort Worth	9/1/03	5/31/05
	Garden City	9/1/04	4/30/05
	Hastings	12/1/03	6/30/05
	Indianapolis Imx	2/7/03	12/31/04
	Los Angeles CSC	10/8/04	4/22/05
	Myrtle Beach	6/1/04	5/31/05
	New York AMNH	7/11/04	12/11/04
	Norwalk	1/17/03	12/31/04
	Omaha	12/1/03	12/31/04
	Philadelphia	9/1/04	12/31/04
	Portland	8/16/02	8/31/05
	Saint Augustine	9/4/04	2/5/05
	Saint Louis Arch	5/29/04	5/28/05
	San Diego RHF	8/2/02	6/30/05
	San Jose	10/1/03	10/31/05
	Seattle PSC 1	9/2/02	12/31/04
	Shreveport	9/7/04	3/31/05
	Syracuse	6/04	12/04
LOLL	Loch Lomond	7/24/02	
	Myrtle Beach	9/1/04	7/30/05
LOTF	Nagasaki SM	9/11/04	12/5/04
LS	Athens Eug	11/27/04	11/26/05
	Charleston WV	9/1/04	9/1/05
	London ONT	12/1/03	5/31/05
	Riccione	7/1/04	6/30/05
LW	Boston NEA	12/6/01	12/6/04
	Espinho	8/10/04	8/10/05
	Hong Kong	10/1/04	3/31/05
	London ONT	10/15/04	4/15/05
	Reno Fleisch	5/9/04	1/9/05
M3D	Barcelona	5/1/04	5/31/05
	Bradford	4/3/04	4/30/05
	Bratislava	7/26/04	6/30/05
	Kansas City Sci	7/30/04	2/11/05
	Madrid	6/1/04	6/30/05
	Melbourne WBS	11/20/03	11/30/04
	Quebec	1/30/04	12/31/04
	Sydney WBS	11/20/03	11/30/04
	Taipei AM	6/25/04	6/25/05
	Tulsa Cmk	**8/26/04**	**12/31/04**
	West Nyack Imx	4/3/04	4/30/05
M3Dcc	Calgary SC	9/10/04	9/30/05
	Pitea	10/15/04	10/31/05
MJTTM	Kaohsiung	7/1/04	12/31/04
MOE	Barcelona	5/1/03	12/31/04
	Birmingham AL	9/25/04	5/15/05
	Boston MOS	6/16/01	6/30/05
	Bradford	**4/1/03**	**12/31/04**
	Copenhagen	6/1/03	12/31/04
	Denver MNS	9/1/04	3/31/05
	Dwingeloo	**5/15/04**	**5/14/05**
	Fort Lauderdale	5/25/02	12/05
	Fort Worth	9/7/04	3/6/07
	Hague	10/14/04	2/28/05
	Kaohsiung	7/20/04	11/21/04
	Langley FP	**5/1/04**	**4/30/05**
	London BFI	4/1/02	1/31/05
	Madrid	5/1/03	12/31/04
	Malta	**4/15/03**	**4/30/05**
	Manchester UCI	**7/1/02**	**6/30/05**
	Norwalk	1/1/03	12/31/04
	Nuremberg	1/3/03	12/31/04
	Sacramento Imx	1/1/03	12/31/04
	San Diego RHF	11/1/01	6/30/05
	Sioux Falls	12/1/03	1/31/05
	Speyer Imax	2/1/01	3/05
	Sydney WBS	10/1/02	
	Toronto OP	7/1/04	12/31/04
	Victoria	7/10/04	11/30/04
MOF	Pensacola	11/8/96	
MOTM	Grand Rapids JLT	8/13/04	4/30/05
	Kuala Lumpur NP	12/15/03	12/31/04
MTA	West Nyack Imx	9/6/04	12/31/04
NASCAR	Atlantic City	10/15/04	10/14/05
	Daytona Beach	4/04	
	Harrisburg	6/5/04	12/5/04
	Memphis Pink	6/26/04	3/4/05
Niagara	Niagara	7/1/86	
OC	Apple Valley Imx	9/3/04	12/31/04
	Austin	5/15/04	11/12/04
	Davenport	7/2/04	3/15/05
OnGuard	Singapore DC	2/13/99	
OO	**Col Springs Cmk**	**9/1/04**	**11/15/04**
	Leon Exp	5/28/04	11/30/04
	Madrid	**10/6/04**	**4/5/05**
	San Diego NHM	3/31/01	12/30/04
	Seattle Dome	11/15/03	12/30/04
	Shanghai Dome	5/1/04	4/30/05
	Tijuana	10/18/01	12/30/04
OrigLife	Taichung BET	4/1/03	12/31/04
OW3D	Berlin CS	6/5/03	6/4/05
	Berlin Disc	6/12/03	6/11/05
	Boston NEA	2/11/03	9/10/05
	Bratislava	8/1/03	2/15/05
	Chattanooga	2/22/03	2/28/05
	Eilat Epic	4/4/04	4/30/05
	Galveston	3/1/03	2/28/05
	Melbourne WBS	2/1/04	1/31/05
	Moscow	10/9/04	10/9/05
	Munich	4/1/04	3/31/05
	New Orleans	1/1/04	12/31/04
	Nuremberg	7/29/04	7/29/05
	Providence Imx	6/1/04	11/30/04
	Rochester Cmk	4/30/04	1/30/05
	Sacramento Imx	10/1/04	3/31/05
	Sydney WBS	7/1/04	6/30/05
	Tokyo Mer	8/6/04	1/30/05
	Vancouver Imx	6/1/04	11/30/04
	Woodridge Cmk	8/13/04	3/30/05
Ozarks	Branson	1/93	12/05
PolarExp	**Apple Valley Imx**	**11/10/04**	**1/05**
	Austin	**11/10/04**	**1/05**
	Bangkok	**11/04**	**1/05**
	Boise Reg	**11/10/04**	**1/05**
	Boston NEA	**11/10/04**	**1/05**
	Brampton FP	**11/10/04**	**1/05**
	Bristol	**11/04**	**1/05**
	Buffalo Reg	**11/10/04**	**1/05**
	Buford Reg	**11/10/04**	**1/05**
	Calgary FP	**11/10/04**	**1/05**

Film	Theater	Open	Close
	Cathedral City	**11/10/04**	**1/05**
	Charleston SC	**11/10/04**	**1/05**
	Chicago Imx	**11/10/04**	**1/05**
	Cincinnati NA	**11/10/04**	**1/05**
	Col Springs Cmk	**11/10/04**	**1/05**
	Dallas Cmk	**11/10/04**	**1/05**
	Dearborn	**11/10/04**	**1/05**
	Denver CC Reg	**11/10/04**	**1/05**
	Dublin Reg	**11/10/04**	**1/05**
	Edmonton FP	**11/10/04**	**1/05**
	Evansville Sho	**11/19/04**	**1/05**
	Fort Lauderdale	**11/10/04**	**1/05**
	Grand Rapids JLT	**11/10/04**	**1/05**
	Halifax	**11/10/04**	**1/05**
	Hampton	**11/10/04**	**1/05**
	Houston Reg	**11/10/04**	**1/05**
	Irvine Reg	**11/10/04**	**1/05**
	King of Prussia Reg	**11/10/04**	**1/05**
	Langley FP	**11/10/04**	**1/05**
	Lansing JLT	**11/10/04**	**1/05**
	Las Vegas Bre	**11/10/04**	**1/05**
	Lincolnshire Reg	**11/10/04**	**1/05**
	London BFI	**11/04**	**1/05**
	Los Angeles Loe	**11/10/04**	**1/05**
	Los Angeles NA	**11/10/04**	**1/05**
	Louisville NA	**11/10/04**	**1/05**
	Manchester NA	**11/10/04**	**1/05**
	Manchester UCI	**11/04**	**1/05**
	Mexico City Ram	**11/04**	**1/05**
	Mississauga FP	**11/10/04**	**1/05**
	Montreal FP	**11/10/04**	**1/05**
	Moscow	**11/04**	**1/05**
	Nashville Reg	**11/10/04**	**1/05**
	Natick JF	**11/10/04**	**1/05**
	New Rochelle Reg	**11/10/04**	**1/05**
	New York Loe	**11/10/04**	**1/05**
	Ontario Reg	**11/10/04**	**1/05**
	Oviedo Yel	**11/04**	**1/05**
	Pittsburgh CSC	11/10/04	
	Raleigh Exp	**11/10/04**	**1/05**
	Reading JF	**11/10/04**	**1/05**
	Richmond FP	**11/10/04**	**1/05**
	Rochester Cmk	**11/10/04**	**1/05**
	San Antonio 3D	**11/10/04**	**1/05**
	San Francisco Loe	**11/10/04**	**1/05**
	San Jose	**11/10/04**	**1/05**
	Seattle PSC 2	**11/10/04**	**1/05**
	Spokane	**11/10/04**	**1/05**
	Tampa Reg	**11/10/04**	**1/05**
	Tokyo Mer	**11/04**	**1/05**
	Toronto FP	**11/10/04**	**1/05**
	Tulsa Cmk	**11/10/04**	**1/05**
	Valencia Reg	**11/10/04**	**1/05**
	West Nyack Imx	**11/10/04**	**1/05**
	White Plains NA	**11/10/04**	**1/05**
	Woodbridge FP	**11/10/04**	**1/05**
	Woodridge Cmk	**11/10/04**	**1/05**
Pulse	Bratislava	11/1/03	11/1/04
	Eilat Epic	4/4/04	1/6/05
	Milwaukee	7/23/04	11/17/04
	Poitiers Omni	4/3/03	12/1/04
Roar	**Berlin Disc**	**10/26/04**	**10/25/05**
	Boston MOS	10/1/04	1/31/05
	Charlotte	**11/11/04**	**5/31/05**
	Duluth	8/6/04	2/5/05
	Hague	4/30/04	4/30/05
	Hull	7/1/04	1/5/05
	Jersey City	5/1/04	1/2/05
	Melbourne WBS	5/15/04	11/15/04
	Parker	**11/30/04**	**10/28/05**
	San Diego RHF	**11/12/04**	**5/15/05**
	Singapore SC	8/1/04	1/31/05
	Stockholm	5/14/04	5/11/05
	Sydney WBS	5/15/04	11/15/04
	Tempe Imx	9/24/04	1/5/05
	Victoria	5/1/04	1/3/05
SAA	**Cathedral City**	**9/24/04**	
	Chicago Imx	8/27/04	
	Cleveland	6/18/04	11/8/04
	Davenport	10/1/04	3/31/05
	Grand Rapids JLT	9/3/04	
	Hamaoka	10/1/04	3/31/05
	Hibbing	9/1/04	
	Kansas City Sci	6/18/04	11/8/04
	Providence Imx	9/10/04	
	Richmond SMV	**6/18/04**	**3/17/05**
	Singapore DC	7/4/04	
	Vantaa	2/1/04	1/31/05
SE	Jakarta	11/25/03	11/25/04
	Tsuruga	10/1/04	12/31/04
Sedona	Sedona	3/28/98	12/31/05
Skydance	Paris Geo	6/30/04	
SM2	Addison Mar	7/23/04	11/04
	Apple Valley Imx	9/3/04	11/04
	Boise Reg	7/23/04	11/04
	Boston NEA	7/23/04	11/04
	Bradford	8/6/04	11/04
	Bratislava	8/6/04	11/04
	Brussels	8/6/04	11/04
	Buffalo Reg	7/23/04	11/04
	Buford Reg	7/23/04	11/04
	Calgary FP	7/23/04	11/04
	Cathedral City	7/23/04	11/04
	Col Springs Cmk	7/23/04	11/04
	Columbus Mar	7/23/04	11/9/04
	Dallas Cmk	7/23/04	11/04
	Edmonton FP	7/23/04	11/04
	Grand Rapids JLT	7/23/04	11/04
	Halifax	7/23/04	11/04
	Hampton	7/23/04	11/04
	Hyderabad	7/23/04	11/04
	Irvine Reg	7/23/04	11/04
	Kansas City Zoo	7/23/04	11/04
	King of Prussia Reg	7/23/04	11/04
	Langley FP	7/23/04	11/04
	Lansing JLT	7/23/04	11/04
	London BFI	8/6/04	11/04
	Los Angeles Loe	7/23/04	11/04
	Los Angeles NA	7/23/04	11/04
	Mississauga FP	7/23/04	11/04
	Montreal FP	7/23/04	11/04
	Moscow	8/6/04	11/04
	Mumbai	7/23/04	11/04
	Nashville Reg	7/23/04	11/04
	Natick JF	7/23/04	11/04
	New Rochelle Reg	7/23/04	11/04
	Ontario Reg	7/23/04	11/04
	Oviedo Yel	8/6/04	11/04
	Pittsburgh CSC	7/23/04	11/04
	Prague CC	8/6/04	11/04
	San Antonio 2D	7/23/04	11/04
	San Francisco Loe	7/23/04	11/04
	Shanghai PC	8/6/04	11/04
	Tallahassee	**8/04**	**11/04**
	Tampa Reg	7/23/04	11/04
	Tempe Imx	**10/27/04**	**11/04**
	Toronto FP	7/23/04	11/04
	Valencia Reg	7/23/04	11/04
	Woodbridge FP	7/23/04	11/04
SOA	Dallas AA	2/26/99	
Solarmax	Cocoa	10/1/02	9/30/05
	Detroit	1/1/04	12/31/04
	Fort Worth	9/1/04	8/30/05
	Melbourne WBS	3/18/04	3/18/05
	Portland	6/1/04	5/30/05
	Reno Fleisch	9/1/04	8/30/05
	Seattle PSC 1	12/31/03	6/30/05
	Sydney WBS	3/18/04	3/17/05
SOSPI	Kaohsiung	1/1/04	11/30/04
	Malta	4/1/04	3/31/05
	Mexico City Pap	11/12/04	6/30/05
	Natick JF	**1/30/03**	**5/31/05**
	Valencia Spn	9/15/04	9/14/05
SpaceSta	Alamogordo	7/1/02	6/05
	Amneville	4/1/04	3/31/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/04
	Berlin CS	5/28/02	12/31/04
	Bratislava	4/1/04	3/31/05
	Bremen	12/19/03	12/18/04
	Bristol	5/1/02	11/9/04
	Col Springs Cmk	2/21/03	4/05
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Durban	1/16/04	1/15/05
	Eilat Epic	4/4/04	2/14/05
	Fort Lauderdale	2/14/04	3/31/05
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	12/31/04
	Hampton	5/24/02	5/05
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Langley FP	4/26/02	4/05
	Madrid	11/6/02	12/5/04
	Malta	12/1/03	11/30/04
	Pensacola	9/1/04	12/16/04
	Prague CC	3/18/04	3/17/05
	Regina	1/1/04	12/31/04
	Richmond SMV	**3/13/04**	**12/24/04**
	Shanghai 3D	12/12/03	12/11/04
	Washington NASM	4/17/02	
	Woodbridge FP	4/26/02	4/05
SU	Corpus Christi	8/29/03	12/31/04
	Dayton	9/27/02	
	Dulles	**12/15/03**	
	Durban	**11/17/04**	**3/1/05**
	Garden City	5/26/03	12/22/04
	Huntsville	3/1/03	3/1/05
	Lelystad	3/1/04	2/14/05
	Lucerne	**9/24/02**	**12/1/04**
	Sioux Falls	**7/1/04**	**1/10/05**
	Washington NASM	9/18/02	
SupeSpee	Taipei AM	1/15/04	1/14/05
T40	Toronto OP	10/11/03	12/31/04
T90	Norwalk	11/20/98	12/05
TBAA	Baton Rouge	5/24/03	5/26/05
	Kuala Lumpur NP	**8/1/04**	**8/1/05**
Texas	Austin	5/3/03	
TF	Washington NASM	7/1/76	
Trex	Berlin CS	1/21/00	12/04
	Bremen	12/19/03	12/28/04
	Hampton	9/3/04	9/3/05
TS	Kaohsiung	6/1/04	12/1/04
	Lubbock	8/1/04	12/31/04
	Munich	5/13/04	5/12/05
	Seattle PSC 1	**9/24/04**	**2/3/05**
	Speyer Imax	5/6/04	5/15/05
UGs	Wuerzburg	7/1/02	12/04
Vikings	Tampa MOSI	10/8/04	4/8/05
	Vienna LFC	9/7/04	3/7/05
VOSAS	Poitiers MC	2/04	11/04
VOTDS	Boston NEA	2/10/04	2/10/05
	Chicago Imx	10/8/04	
	Columbus COSI	11/24/04	6/24/05
	Hong Kong	9/1/04	8/31/05
	Lehi	**6/04**	**11/30/04**
	New Orleans	8/27/04	2/26/05
	Paris Geo	10/04	8/05
	San Diego RHF	8/20/04	
	Stockholm	9/3/04	9/2/05
	Taichung ST	7/1/04	6/30/05
	Taipei MCRC	1/1/04	12/31/04
	Toronto OSC	10/15/04	
	Vancouver Imx	10/14/04	
	Winnipeg Imx	10/14/04	6/30/05
WAMnv	Paris Geo	1/10/00	
Whales	Baton Rouge	3/1/04	2/28/05
	Norwalk	**1/1/03**	**12/31/04**
	San Diego RHF	**7/1/03**	**6/30/05**
	Spokane	3/15/04	12/31/06
WOC	Poitiers Imax 3D	1/1/02	12/04
	Prague CC	8/6/04	12/31/04
Wolves	Saint Félicien	7/1/04	7/1/05
	Yellowstone	6/1/01	
Yell	Jackson MS	9/1/04	2/28/05
	Taejon NSM	**1/22/03**	**12/31/04**
	Yellowstone	4/1/03	12/31/05
ZC	Zion	5/24/94	

November 2004 by Theater

Theater	Film	Open	Close
Addison Mar	SM2	7/23/04	11/04
Alamogordo	AlienAdv	3/1/04	2/28/05
	FON	7/1/04	6/30/05
	SpaceSta	7/1/02	6/05
Albany GA	JIAC	10/10/04	4/10/05
Albuquerque	Bugs	3/25/04	3/1/05
	FON	9/25/04	9/25/05
Amneville	Bugs	5/1/04	5/1/05
	SpaceSta	4/1/04	3/31/05
Apple Valley Imx	HPPOA	10/15/04	12/04
	L&C	10/1/04	3/31/05
	OC	9/3/04	12/31/04
	PolarExp	**11/10/04**	**1/05**
	SM2	9/3/04	11/04
Athens Eug	Discov	1/17/04	1/16/05
	Extreme	5/21/04	5/21/05
	GP	9/1/04	8/31/05
	LS	11/27/04	11/26/05
Atlanta FMNH	AJ	9/7/04	2/11/05
	FON	8/7/04	2/28/05
Atlantic City	NASCAR	10/15/04	10/14/05
Austin	Bugs	9/11/04	3/18/05
	OC	5/15/04	11/12/04
	PolarExp	**11/10/04**	**1/05**
	Texas	5/3/03	
Baltimore	**FON**	**11/5/04**	**7/30/05**
	JGWC	5/31/04	6/30/05
	SpaceSta	5/24/02	5/05
Bangkok	**PolarExp**	**11/04**	**1/05**
Barcelona	AlienAdv	4/1/03	12/31/04
	HaunCast	5/7/02	5/31/05
	HB	**5/7/02**	**3/31/05**
	M3D	5/1/04	5/31/05
	MOE	5/1/03	12/31/04
	SpaceSta	11/7/02	11/6/04
Baton Rouge	FON	9/1/04	7/31/05
	TBAA	5/24/03	5/26/05
	Whales	3/1/04	2/28/05
Berlin CS	Bugs	4/8/04	4/1/05
	CDS	1/21/00	12/31/04
	Cyberwor	11/16/00	12/04
	HaunCast	4/5/01	6/30/05
	OW3D	6/5/03	6/4/05
	SpaceSta	5/28/02	12/31/04
	Trex	1/21/00	12/04
Berlin Disc	Alaska	8/23/04	2/28/05
	AlienAdv	6/14/04	6/30/05
	E3D	6/1/03	6/30/05
	Extreme	5/2/00	12/31/04
	HaunCast	4/5/01	5/31/05
	HB	**11/30/01**	**4/30/05**
	Kilimanj	1/1/04	12/31/04
	OW3D	6/12/03	6/11/05
	Roar	**10/26/04**	**10/25/05**
Birmingham AL	HB	5/1/04	1/31/05
	MOE	9/25/04	5/15/05
Boise Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Boston MOS	Extreme	9/21/04	2/17/05
	FON	5/28/04	
	L&C	9/28/02	4/30/05
	MOE	6/16/01	6/30/05
	Roar	10/1/04	1/31/05
Boston NEA	LW	12/6/01	12/6/04
	OW3D	2/11/03	9/10/05
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	VOTDS	2/10/04	2/10/05
Bradford	**Bugs**	**7/9/03**	**4/30/05**
	GC	9/6/04	11/10/04
	M3D	4/3/04	4/30/05
	MOE	**4/1/03**	**12/31/04**
	SM2	8/6/04	11/04
Brampton FP	**PolarExp**	**11/10/04**	**1/05**
Branson	ALBT	4/23/04	4/30/05
	L&C	5/3/02	4/30/05
	Ozarks	1/93	12/05
Bratislava	Bugs	2/5/04	2/1/06
	E3D	1/15/03	1/31/05
	M3D	7/26/04	6/30/05
	OW3D	8/1/03	2/15/05
	Pulse	11/1/03	11/1/04
	SM2	8/6/04	11/04
	SpaceSta	4/1/04	3/31/05
Bremen	AEK	12/19/03	
	ITD	12/19/03	12/18/04
	SpaceSta	12/19/03	12/18/04
	Trex	12/19/03	12/28/04
Bristol	Bugs	3/18/03	3/18/05
	JGWC	10/11/04	2/10/05
	PolarExp	**11/04**	**1/05**
	SpaceSta	5/1/02	11/9/04
Brussels	SM2	8/6/04	11/04
Buffalo Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Buford Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Calgary FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Calgary SC	AR	4/2/04	12/2/04
	M3Dcc	9/10/04	9/30/05
Castle Rock	EMSH	3/92	
Cathedral City	**PolarExp**	**11/10/04**	**1/05**
	SAA	**9/24/04**	
	SM2	7/23/04	11/04
Cedar Rapids	Bugs	9/1/04	12/1/04
	CRA	11/1/04	2/28/05
Changchun 3D	HaunCast	9/24/04	9/24/05
Charleston SC	FON	9/1/04	2/28/05
	PolarExp	**11/10/04**	**1/05**
Charleston WV	Everest	8/1/04	2/1/05
	JIAC	9/1/04	9/1/05
	LS	9/1/04	9/1/05
Charlotte	**Bugs**	**11/17/04**	**5/1/05**
	Roar	**11/11/04**	**5/31/05**
Chattanooga	OW3D	2/22/03	2/28/05
Chicago Imx	HaunCast	9/24/03	12/31/04
	PolarExp	**11/10/04**	**1/05**
	SAA	8/27/04	
	VOTDS	10/8/04	
Chicago MSI	**Bugs**	**10/15/04**	**2/15/05**
	FON	6/4/04	2/3/05
	L&C	**2/13/04**	**2/28/05**
Cincinnati	FON	10/2/04	2/28/05
	L&C	10/1/03	10/31/05
Cincinnati NA	**PolarExp**	**11/10/04**	**1/05**
Cleveland	Bugs	7/4/04	1/4/05
	SAA	6/18/04	11/8/04
Cocoa	Solarmax	10/1/02	9/30/05
Col Springs Cmk	Alaska	7/16/04	12/2/04
	OO	**9/1/04**	**11/15/04**
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SpaceSta	2/21/03	4/05
Columbus COSI	Bugs	6/11/04	12/23/04
	JGWC	10/2/04	11/21/04
	VOTDS	11/24/04	6/24/05
Columbus Mar	SM2	7/23/04	11/9/04
Coomera	India	12/1/03	12/26/04
Copenhagen	**ALBT**	**4/24/04**	**11/19/04**
	FON	9/27/04	5/30/05
	MOE	6/1/03	12/31/04
Corpus Christi	L&C	1/1/03	6/4/05
	SU	8/29/03	12/31/04
Dallas AA	SOA	2/26/99	
Dallas Cmk	**Bugs**	**4/4/03**	**11/13/04**
	GC	3/26/04	3/26/05
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SpaceSta	4/19/02	4/05
Davenport	CRA	3/20/04	11/30/04
	OC	7/2/04	3/15/05
	SAA	10/1/04	3/31/05
Dayton	SpaceSta	5/24/02	4/05
	SU	9/27/02	
Daytona Beach	NASCAR	4/04	
Dearborn	L&C	9/1/04	8/31/05
	PolarExp	**11/10/04**	**1/05**
Denver CC Reg	**PolarExp**	**11/10/04**	**1/05**
Denver MNS	Bugs	6/4/04	12/1/04
	CRA	3/1/04	2/14/05
	MOE	9/1/04	3/31/05
Detroit	AR	5/1/04	11/14/04
	HB	10/1/04	1/2/05
	Solarmax	1/1/04	12/31/04
Dublin Reg	**PolarExp**	**11/10/04**	**1/05**
Dulles	**SU**	**12/15/03**	
Duluth	HaunCast	10/1/04	11/30/04
	Roar	8/6/04	2/5/05
Durban	Africa	9/17/04	3/31/05
	AR	9/1/04	3/31/05
	SpaceSta	1/16/04	1/15/05
	SU	**11/17/04**	**3/1/05**
Dwingeloo	**MOE**	**5/15/04**	**5/14/05**
Edmonton FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Edmonton Ody	FOK	6/5/04	6/25/05
	FON	7/1/04	6/25/05
Eilat Epic	AlienAdv	4/4/04	3/31/05
	AllAcces	4/4/04	2/14/05
	HaunCast	4/4/04	3/31/05
	OW3D	4/4/04	4/30/05
	Pulse	4/4/04	1/6/05
	SpaceSta	4/4/04	2/14/05
Espinho	Everest	9/30/04	8/31/05
	LW	8/10/04	8/10/05
Evansville Sho	**PolarExp**	**11/19/04**	**1/05**
Fort Lauderdale	FON	9/3/04	9/2/05
	MOE	5/25/02	12/05
	PolarExp	**11/10/04**	**1/05**
	SpaceSta	2/14/04	3/31/05
Fort Worth	Bears	10/10/04	3/7/05
	FON	5/28/04	12/31/04
	L&C	9/1/03	5/31/05
	MOE	9/7/04	3/6/07
	Solarmax	9/1/04	8/30/05
Galveston	Bugs	5/23/03	5/23/05
	HaunCast	3/1/04	11/6/05
	OW3D	3/1/03	2/28/05
	SpaceSta	5/24/02	5/05
Garden City	L&C	9/1/04	4/30/05
	SpaceSta	4/19/02	5/05
	SU	5/26/03	12/22/04
Garza Garcia	Bears	8/13/04	1/13/05
	FON	10/9/04	4/9/05
Glasgow	Bugs	9/26/03	6/1/05
	Cyberwor	10/1/02	12/31/04
	E3D	6/25/04	12/31/04
	JGWC	6/1/04	12/1/04
	SpaceSta	4/1/03	12/31/04
Grand Canyon	GC	11/1/99	12/31/05
Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Bugs	**4/9/04**	**2/1/05**
	FEOC	5/15/04	5/15/05
	GN	5/15/04	5/15/05
	MOTM	8/13/04	4/30/05
	PolarExp	**11/10/04**	**1/05**
	SAA	9/3/04	
	SM2	7/23/04	11/04
Guayaquil	DIA	11/15/03	11/15/04
	Galapago	11/15/03	11/15/04
	HB	11/1/03	11/30/04

Theater	Film	Open	Close
Hague	Alaska	10/15/04	2/15/05
	ALBT	**9/1/03**	**1/31/05**
	Bugs	**10/11/04**	**4/1/05**
	MOE	10/14/04	2/28/05
	Roar	4/30/04	4/30/05
Halifax	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Hamaoka	SAA	10/1/04	3/31/05
Hampton	FON	8/20/04	
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SpaceSta	5/24/02	5/05
	Trex	9/3/04	9/3/05
Harrisburg	Bugs	2/28/04	12/1/04
	FON	10/2/04	3/31/05
	HB	1/1/03	12/31/04
	NASCAR	6/5/04	12/5/04
Hartberg	DIA	1/10/04	1/9/05
	HB	4/30/04	4/30/05
Hastings	Antarc	9/1/04	8/30/05
	Kilimanj	6/7/04	12/6/04
	L&C	12/1/03	6/30/05
Hibbing	SAA	9/1/04	
Hong Kong	LW	10/1/04	3/31/05
	VOTDS	9/1/04	8/31/05
Houston MNS	Alaska	10/15/04	11/24/04
	Bugs	**3/12/04**	**5/30/05**
	CRA	6/4/04	12/31/04
	GP	9/1/04	12/31/04
Houston Reg	**PolarExp**	**11/10/04**	**1/05**
Hull	FON	10/8/04	6/30/05
	Roar	7/1/04	1/5/05
Huntsville	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/05
Hutchinson	SpaceSta	6/1/02	6/07
Hyderabad	Africa	10/1/04	5/31/05
	Apollo13	1/13/04	1/12/05
	SM2	7/23/04	11/04
Indianapolis Imx	**Bugs**	**3/29/04**	**12/1/04**
	CDS	9/9/04	12/31/04
	L&C	2/7/03	12/31/04
Irvine Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Jackson MS	HB	8/1/04	7/31/05
	Yell	9/1/04	2/28/05
Jakarta	SE	11/25/03	11/25/04
Jersey City	Bugs	1/31/04	1/11/05
	FON	7/1/04	1/2/05
	Roar	5/1/04	1/2/05
Kansas City Sci	**FON**	**11/19/04**	**9/1/05**
	M3D	7/30/04	2/11/05
	SAA	6/18/04	11/8/04
Kansas City Zoo	SM2	7/23/04	11/04
Kaohsiung	MJTTM	7/1/04	12/31/04
	MOE	7/20/04	11/21/04
	SOSPI	1/1/04	11/30/04
	TS	6/1/04	12/1/04
Karlshamn	AR	9/1/04	8/30/05
	Dolphins	9/15/03	2/05
	E3Dcc	2/1/04	3/1/05
Killeen	AJ	10/29/04	1/31/05
King of Prussia Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Kitakyushu	Cyberwor	5/1/04	3/31/05
Krakow CC	**Bugs**	**10/8/04**	**4/30/05**
KSC 1	Apollo13	9/20/02	12/04
Kuala Lumpur NP	MOTM	12/15/03	12/31/04
	TBAA	**8/1/04**	**8/1/05**
Kuwait City	**AJ**	**11/21/03**	**1/31/05**
	Bugs	6/16/04	6/1/05
	HB	11/13/04	5/2/05
La Coruna	Dolphins	3/30/04	5/30/05
Langley FP	**MOE**	**5/1/04**	**4/30/05**
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SpaceSta	4/26/02	4/05
Lansing JLT	HB	4/1/04	12/31/04
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Las Vegas Bre	**PolarExp**	**11/10/04**	**1/05**
Lehi	Bugs	8/20/04	2/15/05
	VOTDS	**6/04**	**11/30/04**
Lelystad	SU	3/1/04	2/14/05
Leon Exp	OO	5/28/04	11/30/04
Lincolnshire Reg	**PolarExp**	**11/10/04**	**1/05**
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/30/05
	HaunCast	**12/1/01**	**3/05**
	MOE	4/1/02	1/31/05
	PolarExp	**11/04**	**1/05**
	SM2	8/6/04	11/04
London ONT	AR	7/12/04	3/1/05
	Bugs	**10/1/04**	**4/1/05**
	LS	12/1/03	5/31/05
	LW	10/15/04	4/15/05
London SM	Bugs	10/3/03	4/30/05
	HaunCast	9/2/04	9/5/05
Los Angeles CSC	Bugs	3/23/04	12/15/04
	HB	7/1/04	11/30/04
	L&C	10/8/04	4/22/05
Los Angeles Loe	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Los Angeles NA	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Louisville NA	**PolarExp**	**11/10/04**	**1/05**
Louisville SC	Bugs	6/5/04	1/4/05
Lubbock	FON	6/25/04	12/31/04
	TS	8/1/04	12/31/04
Lucerne	ALBT	2/1/04	2/28/05
	Bugs	**11/1/04**	**5/1/05**
	HB	9/6/03	12/31/04
	SU	**9/24/02**	**12/1/04**
Madrid	AlienAdv	4/2/03	6/30/05
	E3D	10/26/00	6/30/05
	HaunCast	6/12/02	6/30/05
	HB	**11/6/02**	**3/31/05**
	M3D	6/1/04	6/30/05
	MOE	5/1/03	12/31/04
	OO	**10/6/04**	**4/5/05**
	SpaceSta	11/6/02	12/5/04
Malta	AIWC	7/1/04	6/30/05
	Bugs	9/1/04	9/1/05
	Dolphins	5/1/04	4/30/05
	MOE	**4/15/03**	**4/30/05**
	SOSPI	4/1/04	3/31/05
	SpaceSta	12/1/03	11/30/04
Manchester NA	**PolarExp**	**11/10/04**	**1/05**
Manchester UCI	HaunCast	9/1/02	12/31/04
	MOE	**7/1/02**	**6/30/05**
	PolarExp	**11/04**	**1/05**
Matsusaka	JGWC	9/1/04	3/31/05
Melbourne WBS	Bugs	4/11/03	4/11/05
	CRA	8/1/04	1/1/05
	Cyberwor	6/22/01	12/04
	HaunCast	**9/13/01**	**3/05**
	HB	**10/7/02**	**3/31/05**
	M3D	11/20/03	11/30/04
	OW3D	2/1/04	1/31/05
	Roar	5/15/04	11/15/04
	Solarmax	3/18/04	3/18/05
Memphis Pink	ALBT	3/6/04	11/12/04
	Dolphins	11/13/04	3/4/05
	NASCAR	6/26/04	3/4/05
Menlyn	CTPA	1/30/04	1/29/05
	FON	9/17/04	3/31/05
Mexico City Pap	FEOC		5/05
	SOSPI	11/12/04	6/30/05
Mexico City Ram	**PolarExp**	**11/04**	**1/05**
Milwaukee	FON	6/18/04	12/31/04
	HaunCast	9/1/04	11/5/04
	Pulse	7/23/04	11/17/04
Mississauga FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Mobile	Everest	9/12/04	1/19/05
	GC	9/12/04	1/19/05
Montreal FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Montreal VP	**Bugs**	**10/9/03**	**3/31/05**
	FON	9/24/04	4/3/05
Moscow	AlienAdv	8/1/04	7/31/05
	Bugs	**9/30/04**	**11/1/05**
	HaunCast	1/1/04	11/30/04
	OW3D	10/9/04	10/9/05
	PolarExp	**11/04**	**1/05**
	SM2	8/6/04	11/04
Mumbai	Dolphins	5/1/04	2/28/05
	SM2	7/23/04	11/04
Munich	Bugs	11/1/03	1/1/05
	E3D	1/15/01	12/31/04
	HaunCast	9/4/03	3/31/05
	HB	4/18/02	12/31/04
	OW3D	4/1/04	3/31/05
	TS	5/13/04	5/12/05
Myrtle Beach	Bugs	6/1/04	6/1/05
	GF	9/1/04	7/30/05
	L&C	6/1/04	5/31/05
	LOLL	9/1/04	7/30/05
Nagasaki SM	LOTF	9/11/04	12/5/04
Nanchang	**GC**	**3/1/04**	**2/28/05**
Nashville Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Natick JF	E3D	7/1/02	5/31/05
	HaunCast	10/1/04	12/31/04
	HB	11/15/02	5/31/05
	PolarExp	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SOSPI	**1/30/03**	**5/31/05**
New Orleans	Bugs	3/12/03	3/12/05
	HaunCast	1/9/04	11/30/04
	OW3D	1/1/04	12/31/04
	VOTDS	8/27/04	2/26/05
New Rochelle Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
New York AMNH	Bugs	4/24/04	12/24/04
	L&C	7/11/04	12/11/04
New York Loe	**PolarExp**	**11/10/04**	**1/05**
Niagara	Niagara	7/1/86	
Norwalk	FON	10/8/04	
	FOTA	10/8/04	
	L&C	1/17/03	12/31/04
	MOE	1/1/03	12/31/04
	T90	11/20/98	12/05
	Whales	**1/1/03**	**12/31/04**
Nuremberg	Africa	12/15/01	12/31/04
	Alaska	1/1/04	12/31/04
	Amazon	**11/4/04**	**11/3/05**
	AR	9/17/04	2/17/05
	ATSOT	12/22/01	12/31/04
	Bugs	11/1/03	3/31/05
	Extreme	12/22/01	12/31/04
	GC	12/1/02	12/31/04
	HaunCast	5/28/03	6/30/05
	Kilimanj	4/1/04	3/31/05
	MOE	1/3/03	12/31/04
	OW3D	7/29/04	7/29/05
Oakland	HB	8/30/02	12/31/04
Oklahoma City	JGWC	7/9/04	3/10/05
Omaha	Alaska	9/1/04	2/28/05
	Bugs	5/1/04	3/31/05
	L&C	12/1/03	12/31/04
Ontario Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Orlando SC	FON	9/17/04	3/27/05
Oulu	Everest	4/26/04	4/30/05
Oviedo Yel	**PolarExp**	**11/04**	**1/05**
	SM2	8/6/04	11/04
Paris Geo	Skydance	6/30/04	
	VOTDS	10/04	8/05
	WAMnv	1/10/00	
Parker	GC	2/28/04	2/28/05
	Roar	**11/30/04**	**10/28/05**

Theater	Film	Open	Close
Penrith	FON	7/21/04	7/20/05
Pensacola	MOF	11/8/96	
	SpaceSta	9/1/04	12/16/04
Philadelphia	FON	8/7/04	1/30/05
	L&C	9/1/04	12/31/04
Phoenix	Bugs	5/29/04	6/1/05
	FON	**11/15/04**	**10/4/05**
	Kilimanj	2/1/04	11/19/04
Pitea	ALBT	2/1/04	1/31/05
	M3Dcc	10/15/04	10/31/05
Pittsburgh CSC	FON	9/3/04	6/30/05
	GOTA	10/1/04	6/30/05
	PolarExp	11/10/04	
	SM2	7/23/04	11/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers MC	VOSAS	2/04	11/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Portland	FON	10/7/04	5/7/05
	L&C	8/16/02	8/31/05
	Solarmax	6/1/04	5/30/05
Prague CC	ATSOT	5/7/04	12/31/04
	SM2	8/6/04	11/04
	SpaceSta	3/18/04	3/17/05
	WOC	8/6/04	12/31/04
Providence Imx	FON	10/1/04	12/31/04
	OW3D	6/1/04	11/30/04
	SAA	9/10/04	
Quebec	M3D	1/30/04	12/31/04
Raleigh Exp	JIAC	10/8/04	5/19/05
	PolarExp	**11/10/04**	**1/05**
Reading JF	**Bugs**	**10/29/04**	**9/10/05**
	PolarExp	**11/10/04**	**1/05**
Regina	Horses	6/1/04	12/1/04
	SpaceSta	1/1/04	12/31/04
Reno Fleisch	LW	5/9/04	1/9/05
	Solarmax	9/1/04	8/30/05
Riccione	LS	7/1/04	6/30/05
Richmond FP	**PolarExp**	**11/10/04**	**1/05**
Richmond SMV	FON	9/18/04	3/17/05
	SAA	**6/18/04**	**3/17/05**
	SpaceSta	**3/13/04**	**12/24/04**
Roanoke	AR	7/30/04	11/1/04
	Bugs	**10/30/04**	**6/30/05**
Rochester Cmk	AJ	8/13/04	1/6/05
	OW3D	4/30/04	1/30/05
	PolarExp	**11/10/04**	**1/05**
Rochester MSC	Bears	10/9/04	4/9/05
Sacramento Imx	**JGWC**	**8/21/04**	**12/31/04**
	MOE	1/1/03	12/31/04
	OW3D	10/1/04	3/31/05
Sagamihara	JGWC	4/1/04	3/31/05
Saint Augustine	Bugs	8/13/04	3/1/05
	L&C	9/4/04	2/5/05
Saint Félicien	Wolves	7/1/04	7/1/05
Saint Louis Arch	L&C	5/29/04	5/28/05
Saint Louis SC	FON	9/17/04	1/28/05
	HaunCast	9/24/04	11/5/04
Saint Paul	FON	6/11/04	11/28/04
Sakai SEC	**HB**	**11/1/04**	**3/31/05**
Salt Lake City CP	FON	7/1/04	12/31/04
San Antonio 2D	Alamo		
	AR	5/22/04	12/31/04
	SM2	7/23/04	11/04
San Antonio 3D	Bugs	1/9/04	12/1/04
	HaunCast	8/15/03	12/31/04
	PolarExp	**11/10/04**	**1/05**
San Diego NHM	AJ	7/1/04	1/2/05
	OO	3/31/01	12/30/04
San Diego RHF	Bugs	8/8/03	6/20/05
	FON	5/28/04	
	L&C	8/2/02	6/30/05
	MOE	11/1/01	6/30/05
	Roar	**11/12/04**	**5/15/05**
	VOTDS	8/20/04	
	Whales	**7/1/03**	**6/30/05**
San Francisco Loe	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
San Jose	FON	7/15/04	7/31/06
	India	7/17/04	7/17/05
	L&C	10/1/03	10/31/05
	PolarExp	**11/10/04**	**1/05**
San Simeon	FON	9/17/04	5/31/05
	HCBTD	8/17/96	
Sandy	Bugs	8/15/04	3/1/05
Seattle Dome	OO	11/15/03	12/30/04
Seattle PSC 1	Kilimanj	8/23/04	11/18/04
	L&C	9/2/02	12/31/04
	Solarmax	12/31/03	6/30/05
	TS	**9/24/04**	**2/3/05**
Seattle PSC 2	**Bugs**	**12/27/03**	**12/1/05**
	PolarExp	**11/10/04**	**1/05**
Sedona	Sedona	3/28/98	12/31/05
Seoul 63	CRA	7/21/04	12/21/04
Shanghai 3D	SpaceSta	12/12/03	12/11/04
Shanghai Dome	OO	5/1/04	4/30/05
Shanghai PC	SM2	8/6/04	11/04
Shreveport	FON	10/15/04	6/30/05
	L&C	9/7/04	3/31/05
Singapore DC	**HB**	**8/1/04**	**1/31/05**
	OnGuard	2/13/99	
	SAA	7/4/04	
Singapore SC	FON	10/1/04	3/31/05
	Roar	8/1/04	1/31/05
Sinsheim	E3D	5/16/03	12/31/04
	Galapago	3/10/01	12/31/04
Sioux Falls	FON	10/2/04	1/28/05
	MOE	12/1/03	1/31/05
	SU	**7/1/04**	**1/10/05**
Speyer Dome	HB	6/6/02	12/31/04
Speyer Imax	**ALBT**	**9/18/03**	**2/28/05**
	Extreme	2/8/02	12/31/04
	GC	1/1/04	12/31/05
	MOE	2/1/01	3/05
	TS	5/6/04	5/15/05
Spokane	FON	8/20/04	12/31/05
	HB	3/15/04	5/31/05
	PolarExp	**11/10/04**	**1/05**
	Whales	3/15/04	12/31/06
Stockholm	E3Dcc	3/1/04	12/31/04
	FON	**11/26/04**	**11/30/05**
	GC	**3/1/04**	**12/31/04**
	HB	**11/30/01**	**12/31/05**
	Roar	5/14/04	5/11/05
	VOTDS	9/3/04	9/2/05
Sudbury	Bears	5/01	
	HB	5/1/04	6/30/05
	Kilimanj	9/27/04	6/30/05
Sydney WBS	Bugs	4/11/03	4/11/05
	FON	9/25/04	3/31/05
	HaunCast	**9/20/01**	**3/05**
	HB	**7/22/02**	**3/31/05**
	M3D	11/20/03	11/30/04
	MOE	10/1/02	
	OW3D	7/1/04	6/30/05
	Roar	5/15/04	11/15/04
	Solarmax	3/18/04	3/17/05
Syracuse	L&C	6/04	12/04
Taejon NSM	**Yell**	**1/22/03**	**12/31/04**
Taichung BET	OrigLife	4/1/03	12/31/04
Taichung ST	AJ	1/1/04	12/31/04
	VOTDS	7/1/04	6/30/05
Taipei AM	M3D	6/25/04	6/25/05
	SupeSpee	1/15/04	1/14/05
Taipei MCRC	Beavers	7/1/03	12/31/04
	India	7/1/02	
	VOTDS	1/1/04	12/31/04
Taipei WVC	**Everest**	**11/19/04**	**11/18/05**
Tallahassee	**SM2**	**8/04**	**11/04**
Tampa MOSI	Vikings	10/8/04	4/8/05
Tampa Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	AR	10/22/04	3/30/05
	GC	7/1/04	12/31/04
	Roar	9/24/04	1/5/05
	SM2	**10/27/04**	**11/04**
Tijuana	AJ	9/10/04	12/10/04
	CRA	6/15/04	5/31/05
	OO	10/18/01	12/30/04
Tokyo Mer	OW3D	8/6/04	1/30/05
	PolarExp	**11/04**	**1/05**
Toronto FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Toronto OP	India	5/1/03	12/31/04
	MOE	7/1/04	12/31/04
	T40	10/11/03	12/31/04
Toronto OSC	CRA	10/17/03	3/31/05
	FON	6/4/04	
	HB	**10/12/01**	**3/31/05**
	VOTDS	10/15/04	
Tsuruga	SE	10/1/04	12/31/04
Tulsa Cmk	AR	10/1/04	12/31/04
	FON	8/20/04	8/19/05
	M3D	**8/26/04**	**12/31/04**
	PolarExp	**11/10/04**	**1/05**
Valencia Reg	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
Valencia Spn	AR	9/15/04	9/14/05
	GC	4/16/04	4/15/05
	SOSPl	9/15/04	9/14/05
Vancouver Imx	HaunCast	10/1/04	12/31/04
	OW3D	6/1/04	11/30/04
	VOTDS	10/14/04	
Vancouver SW	FON	7/1/04	12/04
	HB	10/22/04	10/21/05
	India	5/7/04	12/04
Vantaa	Bears	9/1/03	11/3/04
	Dolphins	9/1/04	8/31/05
	SAA	2/1/04	1/31/05
Victoria	FON	10/7/04	4/30/05
	MOE	7/10/04	11/30/04
	Roar	5/1/04	1/3/05
Vienna LFC	ALBT	7/1/04	12/31/04
	Bugs	3/23/04	5/1/05
	CDS	11/19/04	1/7/05
	HaunCast	3/26/04	2/26/05
	HB	6/7/02	3/31/05
	Vikings	9/7/04	3/7/05
Virginia Beach	FON	9/24/04	3/24/05
Warsaw CC	AlienAdv	3/19/04	3/31/05
	Bugs	3/5/04	
	E3D	4/16/04	4/30/05
	HaunCast	6/1/04	5/31/05
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	SU	9/18/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/05
	CDS	12/26/03	12/31/04
	Dolphins	9/11/04	3/05
West Nyack Imx	**Bugs**	**9/27/04**	**12/31/04**
	HaunCast	10/1/04	12/31/04
	M3D	4/3/04	4/30/05
	MTA	9/6/04	12/31/04
	PolarExp	**11/10/04**	**1/05**
White Plains NA	**PolarExp**	**11/10/04**	**1/05**
Winnipeg Imx	**Beavers**	**10/15/04**	**3/11/05**
	India	5/7/04	
	VOTDS	10/14/04	6/30/05
Woodbridge FP	**PolarExp**	**11/10/04**	**1/05**
	SM2	7/23/04	11/04
	SpaceSta	4/26/02	4/05
Woodridge Cmk	OW3D	8/13/04	3/30/05
	PolarExp	**11/10/04**	**1/05**
Wuerzburg	UGs	7/1/02	12/04
Yellowstone	Wolves	6/1/01	
	Yell	4/1/03	12/31/05
Zion	GN	3/04	
	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AIWC	Adventures in Wild California	2000		MFF
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
Discov	Discoverers, The	1993		MFF
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
FON	Forces of Nature: Natural Disasters	2004		DCI
FOTA	Flight of the Aquanaut	1992		SLC
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GN	Great North	2000		BFI
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
Horses	Horses: The Story of Equus	2002		IMAX
HPPOA	Harry Potter and the Prisoner of Azkaban	2004		WB
India	India: Kingdom of the Tiger	2002		NWF
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
M3Dcc	Misadventures in 3D (ColorCode)	2004		nWP
MJTTM	Michael Jordan To the Max	2000		GSF
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MTA	Mark Twain's America	1998	3D	SPC
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D	IMAX
Niagara	Niagara	1987		DCI
OC	Our Country	2003		GSF
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OrigLife	Origins of Life	2001		BFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D	WB
Pulse	Pulse: A Stomp Odyssey	2002		GSF
Roar	Roar: Lions of the Kalahari	2003		DCI
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SM2	Spider-Man 2	2004		unk
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SupeSpee	Super Speedway	1997		SLC
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
Texas	Texas: The Big Picture	2003		TSHMF
TF	To Fly!	1976		MFF
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TS	Top Speed	2003		MFF
UGs	Ultimate G's: Zac's Flying Dream	2000	3D	GSF
Vikings	Vikings	2004		GSF
VOSAS	Voyagers of Sky and Sea	2004	MC	unk
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

November 2004 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
67	PolarExp	8	JGWC	4	Whales	2	WOC	1	MJTTM
54	Bugs	8	Solarmax	3	Africa	2	Wolves	1	MOF
49	FON	7	AJ	3	JIAC	1	AEK	1	MTA
47	SM2	7	AlienAdv	3	OC	1	AIWC	1	Niagara
30	SpaceSta	7	Dolphins	3	Trex	1	Alamo	1	OnGuard
27	HB	7	OO	3	Yell	1	AllAcces	1	OrigLife
26	HaunCast	6	Alaska	2	Amazon	1	Antarc	1	Ozarks
25	L&C	6	Everest	2	Apollo13	1	CTPA	1	Sedona
25	MOE	6	India	2	ATSOT	1	CV	1	Skydance
19	OW3D	6	Kilimanj	2	Beavers	1	Discov	1	SOA
15	Roar	5	Bears	2	DIA	1	EMSH	1	SupeSpee
14	VOTDS	5	Cyberwor	2	FEOC	1	FOK	1	T40
13	M3D	5	Extreme	2	Galapago	1	FOTA	1	T90
12	SAA	5	LW	2	GN	1	GF	1	Texas
11	AR	5	SOSPl	2	GP	1	GOTA	1	TF
11	GC	5	TS	2	LOLL	1	HCBTD	1	UGs
10	E3D	4	CDS	2	MOTM	1	Horses	1	VOSAS
10	SU	4	LS	2	SE	1	HPPOA	1	WAMnv
8	ALBT	4	NASCAR	2	TBAA	1	ITD	1	ZC
8	CRA	4	Pulse	2	Vikings	1	LOTF		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

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Academy of Motion Picture Arts and Sciences
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Tel: 310-247-3000
www.oscars.org

Berkshire Hathaway, Inc.
1440 Kiewit Plaza
Omaha, NE 68131 USA
www.berkshirehathaway.com/

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

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1800 North Congress Ave.
Austin, TX 78701 USA
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Fax: 512-475-3366
www.thestoryoftexas.com/

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Candide Media Works, Inc.
27 W. 24th Street, Suite 202
New York, NY 10010 USA
Tel: 212-647-0400
Fax: 202-647-8255
www.candidemedia.com

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Cinepolis
Guillermo Gonzalez Camarena 1600- 4B
Fracc. Ciudad
Santa Fe, DF 01210 MEXICO
Tel: 525-85-03-55-34
Fax: 525-85-03-55-12
www.cinepolis.com.mx/

Cobalt Entertainment
12565 Strathern Street
North Hollywood, CA 91605 USA
Tel: 818-759-5551
Fax: 818-759-5553
www.cobalt3d.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

EarthShip Productions
3806 Cross Creek Road, Ste D
Malibu, CA 90265 USA
Tel: 310-317-9477
Fax: 310-317-9158

Extreme Productions **EP**
624 Markerville Road N.E.
Calgary, AB T2E 5X2 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

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Hansastrasse 27c
Munich, 80686 GERMANY
Tel: +49-89-12 05-0
Fax: +49 89-12 05-75 31
www.idmt.fraunhofer.de

FunFilm **FF**
5144 St-Laurent
Montreal, QC H2T 1R8 CANADA
Tel: 514-272-4956
Fax: 514-272-9841

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
4-16 Yazaki-cho
Fuchu-shi
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Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
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www.hmns.org

Image Quest 3-D, Ltd.
The Moos, Poffley End
Witney, OX29 9UW UNITED KINGDOM
Tel: +44-199-370-4050
Fax: +44-1-99 3779 203

Imation IMAX Theatre
Minnesota Zoo
12000 Zoo Boulevard
Apple Valley, MN 55124 USA
Tel: 952-431-4629
Fax: 952-997-9744
www.imax.com/minnesota/

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
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www.imax.com

IMAX Theatre at Palisade Center
4270 Palisade Center Crive
West Nyack, NY 10994 USA
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Fax: 845-353-4584
www.imax.com/palisades/

Infinity Filmworks
19405 Bilmoor Place
Tarzana, CA 91356 USA
Tel: 818-881-3288
Fax: 818-881-8873

Inland Sea Productions
1600 Genessee, Ste 644
Kansas City, MO 64102 USA
Tel: 816-221-9924
Fax: 816-221-4978

International Documentary Association
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Los Angeles, CA 90017 USA
Tel: 213-534-3600
Fax: 213-534-3610
www.documentary.org/

Iosono USA
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Fax: 508-588-9662
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Jordan's Furniture
50 Walker's Brook Drive
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http://www.jordans.com/
www.jordans.com/

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
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Fax: 310-524-1540

Lobo Media Productions
650 Ward Drive, Suite I
Santa Barbara, CA 93111-3307 USA
Tel: 805-964-2132
Fax: 805-964-0737
www.lobofilms.com/

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

MediaMerge, Inc.
12585 Old Highway 280, Ste 105
Birmingham, AL 35043 USA
Tel: 205-678-0588
Fax: 205-678-0589
www.mediamergeinc.com

MegaSystems, Inc. **MEGA**
110 Riberia Street
Saint Augustine, FL 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
www.megasystem.com

MR-Film **MRF**
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
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Fax: +43-1-876-871510
www.mr-film.com

Museum of Discovery and Science
401 SW 2nd Street
Fort Lauderdale, FL 33312-1707 USA
Tel: 954-467-6637
Fax: 954-467-0046
www.mods.org

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454
www.mos.org/

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
www.msichicago.org

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
www.nasm.si.edu/visit/imax/films.cfm

National Amusements, Inc.
200 Elm Street
Dedham, MA 02026-4536 USA
Tel: 781-461-1600
Fax: 781-461-1416
www.national-amusements.com

National Wildlife Productions **NWF**
11100 Wildlife Center Drive
Reston, VA 20190 USA
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Fax: 703 438 6076
www.nwf.org/nwp

Naval Aviation Museum
1750 Radford Boulevard, Suite B
NAS Pensacola, FL 32508-3104 USA
Tel: 800-327-5002
Fax: 850-457-3032
www.naval-air.org

Navy Pier IMAX Theatre
700 East Grand Avenue, Suite 115
Chicago, IL 60611 USA
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www.imax.com/chicago/

Nelson Madison Film **NMF**
4820 San Fernando Road
Los Angeles, CA 91204 USA
Tel: 818-550-6213
www.nelsonmadisonfilms.com

nWave Pictures Distribution **nWP**
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Fax: 563-324-6638
www.putnam.org

Saint Louis Science Center
5050 Oakland Avenue
Saint Louis, MO 63110 USA
Tel: 314-289-4400
Fax: 314-289-4420
www.slsc.org

Directory, cont'd

Science Museum of Minnesota **SMM**
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www.smm.org

Science North
100 Ramsey Lake Road
Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Science World, British Columbia
1455 Quebec Street
Vancouver, BC V6A 3Z7 CANADA
Tel: 604-443-7440
Fax: 604- 443-7430
www.scienceworld.bc.ca

SimEx/Iwerks **IWRK**
4520 West Valerio Street
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SK Films, Inc. **SKF**
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Fax: 416-363-1428
www.skfilms.com/

Sky East, Inc. **SEI**
Mita Higashimon Bldg. Suite 401
2-13-9 Mita, Minato-ku
Tokyo, 108-0073 JAPAN
Tel: +81-3 3798-1118
Fax: +81-3-3798-1125

Sky High Entertainment, Inc.
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Fax: 418-682-1655
www.shemovie.com

Sony Pictures Classics, Large Format **SPC**
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Sony Pictures Imageworks
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Stephen Low Company **SLC**
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www.stephenlow.com

Summerhays Films, Inc. **SFI**
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Tel: 858-457-8652
Fax: 858-546-8670
www.oceanoasis.org/behindthescenes/summerhays.html

Tech Museum of Innovation
201 South Market Street
San Jose, CA 95113-2008 USA
Tel: 408-294-8324
Fax: 408-279-7167
www.thetech.org

Telus Corporation
10020 - 100 Street NW
Edmonton, AB T5J 0N5 CANADA
www.telus.com

Texas Instruments
MS 8479
PO Box 869305
Plano, TX 75086 USA
Tel: 972-575-2000
www.ti.com

TFX Animation, Inc.
305 de la Commune Ouest, Suite 100
Montreal, QC H2Y 2E1 CANADA
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Fax: 514-844-8844
www.tfxanimation.com

Tricolor Films
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Twentieth Century Fox **FOX**
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Universe Partners, LLC
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Salt Lake City, UT 84151-0507 USA
Tel: 801-575-9993
Fax: 801-575-7912
www.universepartners.net

Vista Collaborative Arts, Inc.
1261 West Seventh Ave
Vancouver, BC V6H 1B7 CANADA
Tel: 604-602-0589
Fax: 604-602-0569
www.vista-arts.com/

Walden Media **WM**
9916 Santa Monica Blvd.
Beverly Hills, CA 90212 USA
Tel: 310-887-1000
Fax: 310-887-1063
www.walden.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
http://www2.warnerbros.com

WGBH Giant Screen Films **WGBH**
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Chicago, IL 60614 USA
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Fax: 312-255-1372

White Mountain Films
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New York, NY 10021 USA
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Fax: 212-794-2993

Wildscreen
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Bristol, BS99 2HD UNITED KINGDOM
Tel: +44-117-915-7101
Fax: +44-117-915-7105
www.wildscreen.org.uk

Willy Bogner Filmproduktion GmbH **WBF**
Sankt-Veit-Strasse 4
Munich, Bavaria D-81673 GERMANY
Tel: +49-89-43606-545
Fax: +49-89-43606-503
www.skitothemax.com

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classified Ads

POSITIONS OPEN

There are no open positions at this time

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POSITIONS SOUGHT

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self-taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I have worked with. More than 13 years of combined experience.

Canadian resident.

Training/consultant assignments include Natick, MA, and Moscow, Russia.

Contact Bill Killough at imaxguy@sympatico.ca

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SHORTS

Bugs! wins Wildscreen award

Bugs!, produced by **Principal Large Format** in association with **Image Quest 3D**, won the Best Large Format Film Award at **Wildscreen 2004**, the biennial wildlife film festival held in Bristol, U.K., Oct. 10–15.

As reported here in September, it was competing against five other LF films for the award. Although all six were eligible to compete in 20 other categories, none won.

Science World to be TELUSphere

Telus, the second-largest telecommunications company in Canada, has made a 15-year partnership deal with **Science World** in Vancouver, BC, that will result in the facility being renamed **TELUSphere** as of early 2005. The deal, valued at CDN$9 million (US$7.4 million), will "revitalize exhibits and programming" at the 15-year-old science center housed inside a geodesic sphere that was built for Vancouver's 1986 world's fair.

Science World president and CEO **Bryan Tisdall** sought the deal with Telus after the center's board of governors set a goal of increasing the annual budget from CDN$ 8 million to $10 million. "Constantly upgrading exhibits to reflect technological and scientific innovation is critical, but expensive," Tisdall said in a press release. "Without this new investment, Science World would face becoming outdated."

Vancouver's Science World will become TELUSphere next year.

GOTA earns $3 million in Australia

As of Oct. 12, Australia's **LG IMAX Theatre Sydney** and **IMAX Theatre Melbourne** had grossed more than AUD$4 million (US$2.99 million) from **James Cameron**'s ***Ghosts of the Abyss*** in thirteen months of running the 3D film. This represents nearly 14% of the worldwide box office generated from 64 other theaters. The film opened in Australia on Sept. 4, 2003, about five months after its North American premiere.

Both theaters are operated by **World's Biggest Screen Pty. Ltd.**

Realscreen Summit, DC, Feb. 7–9

The **International Documentary Association** will hold its seventh annual conference, the Realscreen Summit, in Washington, DC, Feb. 7–9, 2005. The meeting will offer master classes on negotiating, grant writing, international co-production, and other topics, and panel discussions on running a production company, HD production, making pitches, among other subjects. One of the presenters will be **Chris Palmer**, of American University, who will offer a class on tripling your productivity.

Vista film in Italian theme park

Vancouver, BC-based **Vista Collaborative Arts** has produced an HD/3D/4D attraction for **Oltremare**, an environmentally themed theme park in Riccione, Italy. The attraction, entitled *Pianeta Terra* (*Planet Earth*), covers "the geological history of the universe, from the Big Bang to today in 20 minutes." The story is presented in four sequential HD theaters with multiple screens, dynamic special effects, and surround sound.

The park, located on the Adriatic coast, 75 miles (120 km) east of Florence, is also home to a 500-seat IMAX theater.

New 3D sound system demoed

A new sound system has been developed that promises to make every seat in a theater the "sweet spot" through the use of hundreds of surround speakers and sophisticated computer algorithms. The system, called Iosono, was developed by Karlheinz Brandenburger of the Fraunhofer Institute for Digital Media Technology in Germany, known as the father of the MP3 format.

A press release states that using a technique called wave field synthesis, "Iosono produces a virtual soundscape of unequaled fidelity by projecting pinpoints and planes of sounds. The pinpoints can seem as if [they are] coming from the sky above, inches from the listener's ears, or any position in space."

An American subsidiary is demonstrating the technology in Los Angeles for key players in the film production and exhibition industries. For additional information, see www.iosono-sound.com, and to arrange a demonstration contact Genya Max at iosono@germanycentral.com.

MFF titles ready for HD download

Nine films distributed by **MacGillivray Freeman Films** are now available for download from CinemaNow.com in Windows Media Video HD format (at 720p resolution). It is the first time films in HD format have been made available directly via the Internet.

The site offers the films on a pay-per-view basis (unlimited viewings for 24 or 48 hours), on a download-to-own basis, or as part of a monthly subscription fee. Users must have a Windows-XP PC and the latest version of Windows Media Player.

Science World